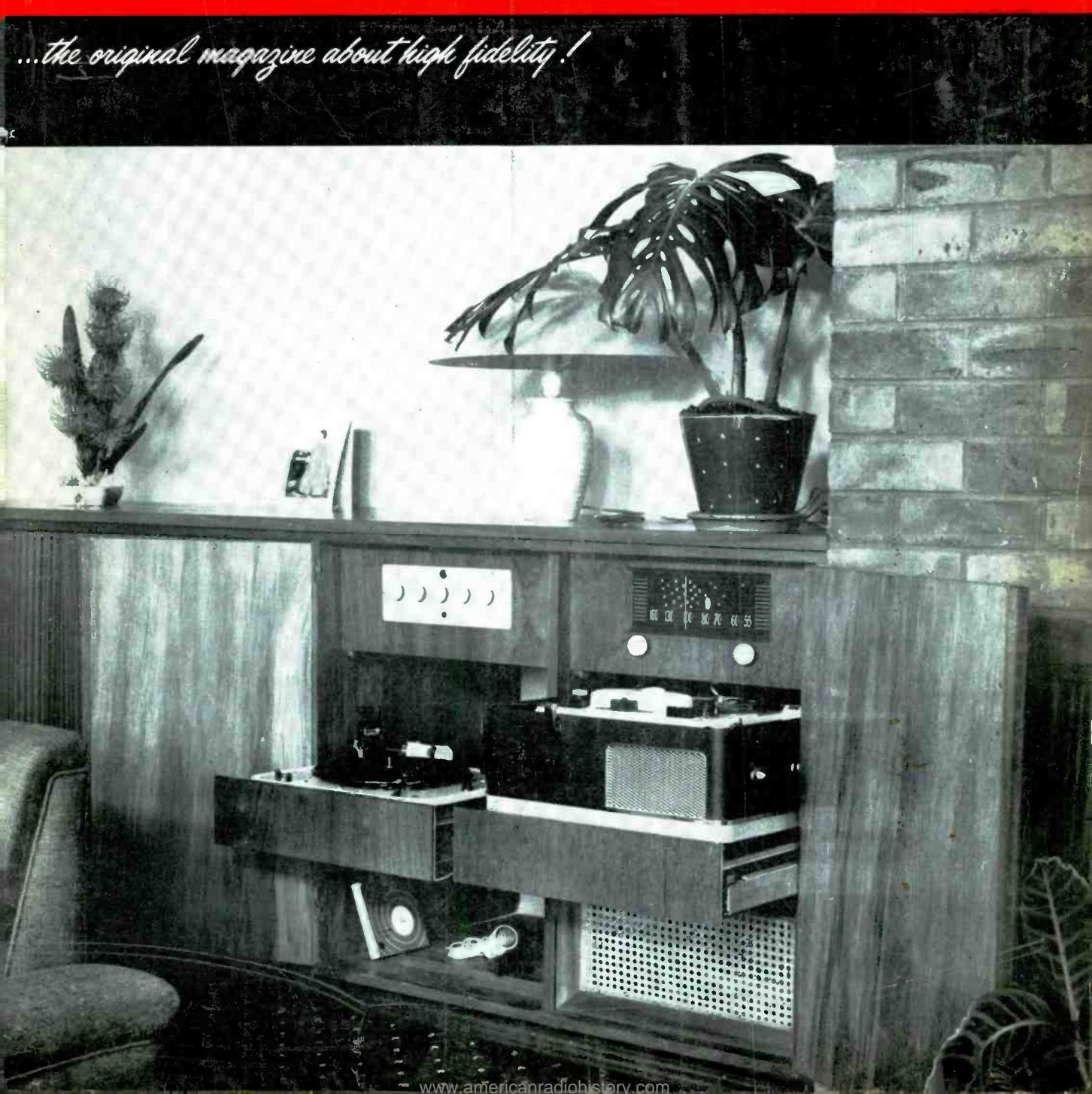


AUDIO

DECEMBER, 1957
50¢

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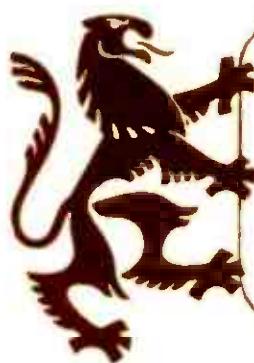
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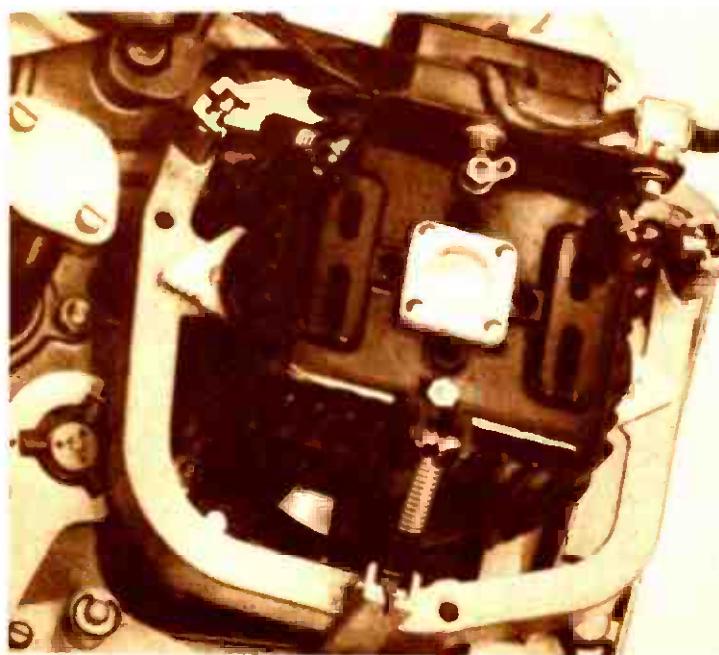
Garrard



A simple explanation of the thinking
behind this great turntable!

In any transcription turntable, there are two potential sources of noise which produce the effect commonly termed "rumble". These are the motor . . . and the spindle on which the turntable itself revolves. Since any turntable and motor rotate on bearings which create heat and noise, the problem is to reduce the noise to a point of inaudibility, first by minimizing the source and then by isolating it.

The motor used in the Garrard Model 301 is a precision-engineered, dynamically-balanced 4-pole unit, encased in a heavy die-cast frame. Designed by Garrard, it is also built in Garrard's own plant. This guarantees its quality. However, in any motor, some vibration may be evident. Therefore, the 301 motor is completely isolated from the unit plate, suspended by three tension and three compression springs, so that it is actually isolated in a 360° sphere. This method of suspension is unique, and it is one major reason why the Garrard 301 is so remarkably free of vibration.

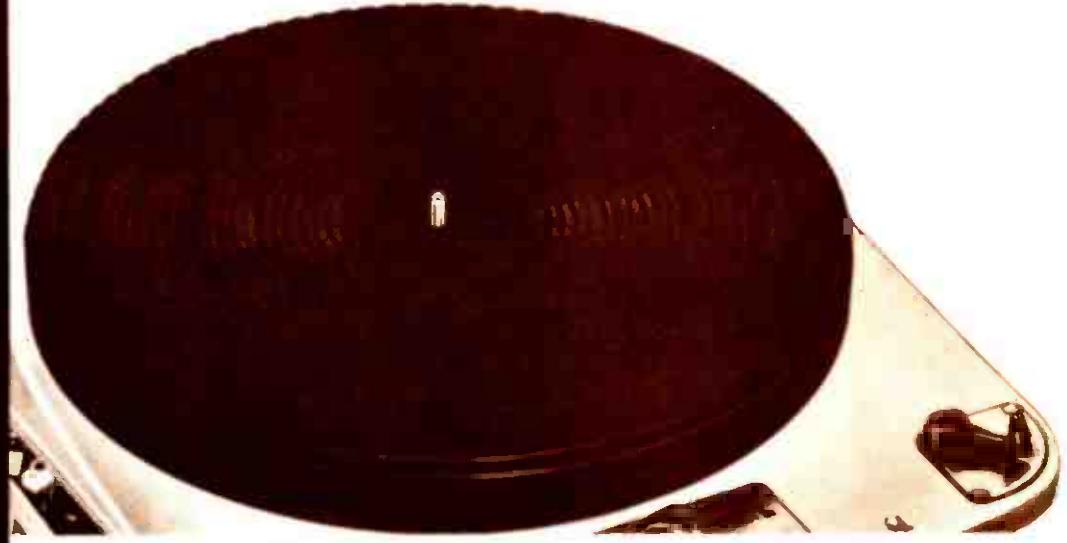


In addition, the one lever which connects the motor to the unit plate (the speed control lever) is also ingeniously suspended within three springs, rather than by using a conventional bushing or pivot. The Garrard 301 is the only unit wherein the motor is entirely suspended by springs from *every* lever and even from the unit frame itself!

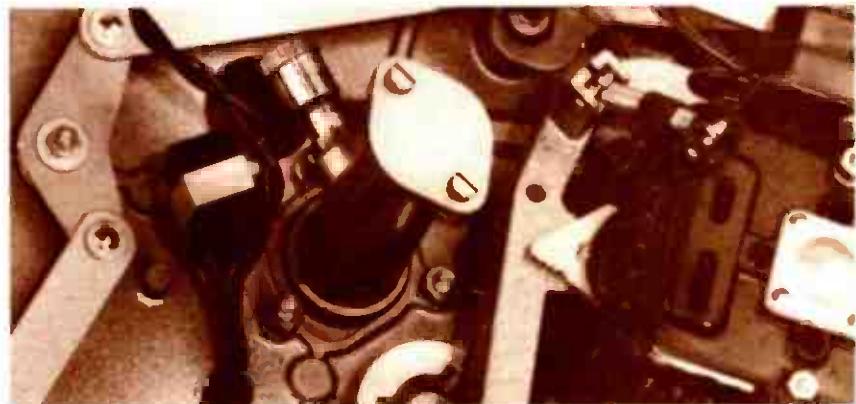
(OVER)

The Sounding Board
produced by

The Soundings Board



The 301 turntable weighs a full 6½ lbs. and it is made of precision-machined cast aluminum. Being heavy and dynamically balanced as well, it imparts flywheel action, which tends to override a variation in speed.



The all-important turntable spindle is polished to mirror finish. This minimizes any turning noise. Then, by setting the spindle in a die-cast housing which is completely filled with a special lubricant under pressure, even that minimum of noise which remains is isolated and prevented from reaching the turntable or unit plate. This, in turn, also prevents vibration from reaching the pickup.

In order to insure that the spindle is at all times under the influence of strong damping pressure, a reservoir for the lubricant is built into the housing. By simply turning a knurled knob, a new supply of grease is forced into the housing whenever required.



Another 301 feature is the method of setting the precise speed.

After the major speed selection has been made, a control knob on the top of the unit can provide an additional 2½% variation, plus or minus. This magnetic speed control operates as an eddy current brake. Two permanent magnets are set on either side of a rotating disc, which is attached to the motor armature. By increasing or decreasing the distance of the magnets from the center of the discs, the field strength of the magnets is varied and reflects in the speed of the motor. The eddy current method of control is instantaneous, precise, permanent and fool-proof.

The wow, flutter and rumble specifications of the 301 are well below those required by the NARTB. The 301 was developed in conjunction with the highly critical British Broadcasting Corporation, and it is used in their broadcasting work. This great product meets all the qualifications which are desirable in a turntable. It is quiet, precise, rugged and proven through countless hours of use under the most arduous conditions.

The performance of every Garrard 301 unit is checked exhaustively by the factory and appears on an individual test card supplied to the purchaser.



For literature write Dept. 6X17S.

GARRARD SALES CORPORATION
PORT WASHINGTON, N.Y.

DECEMBER, 1957 VOL. 41, No. 12
Successor to RADIO, Est. 1917.

AUDIO

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COVER PHOTO—From "Down Under" comes this attractive arrangement created by A. E. Haydon of Haydon & Wright, Ltd., Radio & Audio Engineers, of 45 Victoria Street West, Auckland, N. Z. The equipment consists of a Philips AM tuner, Pye amplifier, Garrard changer with Tannoy cartridge, a Tannoy 15" dual Concentric speaker (on opposite wall) and a Philips tape recorder—removable for portable use. The cane frame at the lower right ventilates the main amplifier.

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AUDIOCLINIC??

JOSEPH GIOVANELLI*

Note: One of the results of the various recent high fidelity shows is that we have gained numerous new subscribers. For their benefit, let me state that it is the function of this column to answer any and all inquiries put to it, regardless of their suitability for use in the column itself. Write to me at the address shown and *not* to *AUDIO* magazine, and please enclose a stamped, self-addressed envelope. Because all letters are answered by mail, it is obvious that your help in this regard will save me considerable time in getting the answers to you. Should you prefer not to have your name appear in the column, please so indicate in your letter. Unless we receive word to the contrary, we shall assume that we may use your name.

Tape Direction

Q. In AUDIOCLINIC in September, 1957, discussing conversion to stereo, you say that with the shiny side of the tape facing the viewer, the upper half is intended for the left speaker. Which way is the tape running: from left to right or from right to left? Paul M. Gerhard, Beverly, Mass.

A. The upper channel always feeds the left speaker as the listener faces the speakers in listening position, and it is assumed that the tape is travelling from left to right.

Two Amplifiers

Q. How can I connect two 40 watt amplifiers to drive one 4-ohm speaker system? Both are to be fed from the same preamplifier. Frank A. Cappi, Chicago, Illinois.

A. I do not advise connecting your two amplifiers to one speaker system unless you are sure that the speaker system can handle their combined power. One of your amplifiers has more than enough power output to overload the speaker system. The only value of so connecting your amplifiers would be that of obtaining slightly less distortion. Although the decrease in distortion could be measured by laboratory methods, it is doubtful that it could be detected aurally. Should you still wish to try this, proceed as follows:

1. Connect the output of the preamplifier directly to the input of each of the power amplifiers.

2. Connect together the common, or ground, terminals on the power amplifiers.

3. Join the two four-ohm taps. This will provide the necessary four ohms to operate the speaker.

By so connecting the equipment, more power output is obtained than could be had from a single amplifier. It should be remembered, however, that the internal impedance of the output circuit has been halved, which is the reason that the 4-ohm speaker had to be connected to what had been, for each unit, the 4-ohm takeoff.

Since the output of most preamplifiers is terminated in a cathode follower (having low output impedance), two or more high-impedance circuits may be directly bridged across its output terminals without significantly affecting the performance of the system. When connecting power

amplifiers as described, be sure that the amplifiers are identical. Should one have one more stage than the other, the output signals would be 180 deg. out of phase, causing a cancellation rather than a reinforcement of the signal. Even if the amplifiers have the same number of stages, but are of different circuit design, there is likely to be enough phase difference between their output voltages so that at least partial cancellation will result.

Cabinet Dimensions

Q. I am thinking of building a large bass reflex cabinet of approximately these dimensions: 2½ ft. × 2½ ft. × 6 ft. I would like to know whether these dimensions are suitable, provided that the port is properly tuned. W. A. Long, Akron, Ohio.

A. In theory, the optimum ratios for the dimensions for a bass-reflex enclosure are 1:2:3. Therefore, assuming the largest dimension of your cabinet to be 6 ft., the others should be 2 ft. and 4 ft., respectively. Because of the large volume of such a cabinet, it will probably be necessary to scale down all dimensions, keeping their ratio intact.

Balance

Q. I have a fine amplifier in most respects, but I do notice that, as the gain is reduced, the balance between highs and lows is not of the same proportion as when the gain is turned up. There seems to be a very definite point at which the frequency becomes good. What is this condition and how can it be corrected? Name withheld, Lake Worth, Fla.

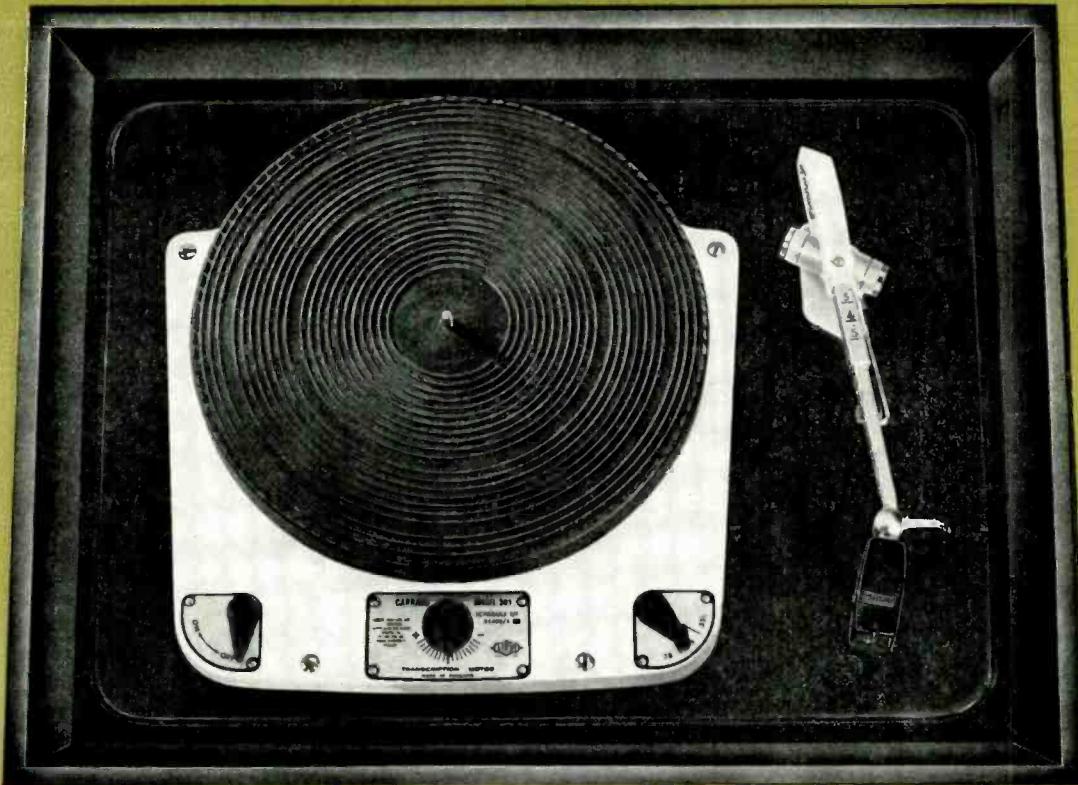
A. This sounds as though it might be an advanced case of Fletcher-Munson trouble, and the effect is due to the lowered sensitivity of the human ear to low frequencies as level is reduced. On a perfectly flat reproducing system, music will appear to have the proper balance only when the reproduction level is identical with that of performance. If this is the problem in your case, you might find a solution in installing a compensated type of volume control in place of the "flat" or uncompensated control now in use. There are other causes which could result in a loss of highs as the volume is lowered, the most common of which is due to high stray capacitance in a grid circuit. As capacitive reactance at the higher audio frequencies approaches the input impedance of the amplifier, the amplitude of the high frequencies is diminished with respect to middle and lower frequencies. One form of such capacitance is that between the resistance element of a volume control and its case. This varies with the setting of the control, so that when the control is in the most advanced position, the effects of the shunt capacitance are at a minimum. The larger the resistance of the control, the smaller will be the shunt capacitance needed to cause this high-frequency loss. To minimize this effect, replace the present volume control with one whose resistance is no more than half that of your present control. By whatever amount this resistance has been decreased, the value of the coupling capacitor feeding this control should be increased, so as not to impair the low-fre-

* 3120 Newkirk Ave., Brooklyn 3, N.Y.

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quency performance of the amplifier. If the value of the coupling capacitor is not increased to meet the decreased control resistance, losses will occur because of the voltage divider formed by the reactance of the capacitor and the resistance of the control. As frequency decreases, the reactance of the capacitor increases until finally there comes a point where that of the capacitor equals that of the volume control. As frequency proceeds below this point, it is obvious that more voltage will be lost across the capacitor than across the control. From this point on, low frequencies will be attenuated at the rate of 6 db per octave.

Power Output

Q. I have been checking the power output of my Williamson-type amplifier and have had some disappointing results. I am using 6L6-GB tubes as power output stages, driving a UTC LS63 output transformer, right into an 8-ohm speaker. The tube manual states that these tubes, operated with cathode bias with 360 volts on their plates and 270 volts on their screens, would deliver 24.5 watts in class AB. I'm operating the tubes at 340 volts on the plates and 250 volts on the screens, and with a 250-ohm cathode resistor, bypassed with 250 μ f. The grids are wired with 470,000-ohm resistors. If I disconnect the driver stage from the 6L6 grids and feed it into separate 470,000-ohm resistors, I can obtain 15-16 volts RMS to drive the grids of the 6L6's. This waveform is clean as seen on a 'scope. However, as soon as I connect the driver to the 6L6 grids can only drive them to 10 volts RMS. Beyond this point, the waveform flattens off. At this point I can get only about 10 watts out. Can you explain why I cannot approach at least the 20-watt level with the above parameters? W. E. Henry, Albuquerque, New Mexico.

A. It is logical to expect that, when the output of your driver stage is connected to a dummy load, more output would be obtained than when the same driver was connected to its proper grid load, with the remainder of the circuit made operative. This is because the output stage is designed to feed back a certain amount of its energy in such a direction as to cancel a portion of the driver's output voltage. A driver stage of higher capacity would have to be used to overcome this difficulty. Such a stage might take the form of a push-pull parallel configuration.

Think back to the original Williamson circuit, in which 807's were used. In some circuit arrangements as these tubes are easily capable of delivering 40-50 watts output, and hams use them as Class B linear amplifiers and easily obtain 100 watts from them. Williamson got 8 watts out, using them as triodes, but with very low distortion.

Speaker Demonstrations

Q. I wish to demonstrate the frequency range of the various speakers in my three-way system, both singly and collectively, isolating them one from the other, using one, two or three. Can you suggest a means which will permit this sort of thing? Name Witheld, Lake Worth, Fla.

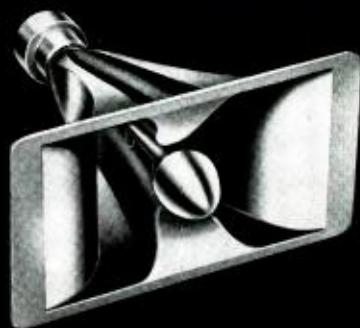
A. When removing a speaker from your crossover network as you plan doing for demonstration purposes, a resistor whose value equals that of the impedance of the speaker which it replaces must be used. (Continued on page 88)

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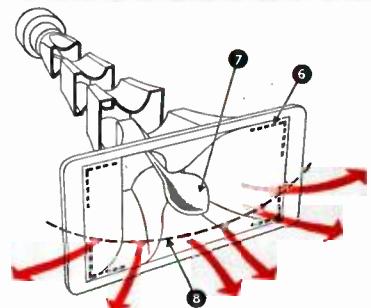
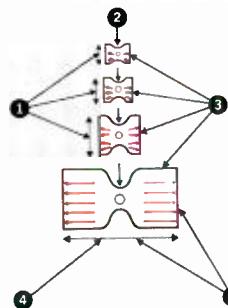
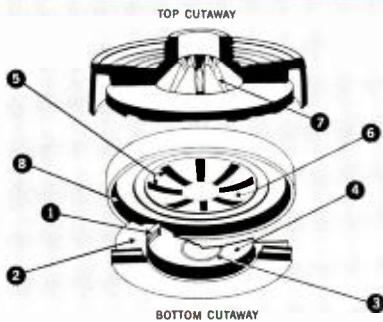
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† U. S. patent #2,690,231

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LETTERS

Etaoin Shrdlu

SIR:

Thank you for the splendid presentation of the writer's article "Stereo-Monaural Conversion Amplifier" in your November issue. I am very grateful for your encouragement which made the whole thing possible.

That "ol' debbil" Etaoin Shrdlu let only a couple of small errors creep in on the Preamp diagram:

1. The resistor in series with the tape head input (shunted by 200 μf) should be 100 K rather than 10,000 ohms.
2. The Radio input voltage divider is 270 K and 27 K instead of 27,000 and 2700 ohms.

Do you have any plans for a double Preamp with balance control and ganged volume controls? This might be an item which would interest your readers.

Louis Bourget,
3996 McKinley Blvd.,
Sacramento 19, California
(Answer to last paragraph: it's on the way
and should arrive about March. Ed.)

SIR:

We were, of course, pleased with the review of the new Wharfedale 3-way Speaker System which appeared in the November issue.

However, I should like to point out a factual error which was contained in the review concerning the speaker placements. You state that in one of the systems the 3-in. cone faces forward and that in the Deluxe model it faces upward. This is not so. Both of these speaker systems are identical as far as the speaker placement is concerned and both have the 3-in. speaker facing upward. The only difference in the two systems is the framing of the cabinet on the more expensive model.

Frank Hoffman,
British Industries Corporation,
80 Shore Road,
Port Washington, N. Y.

(Thanks for the correction. We occasionally make some that aren't noticed, too. On the Philips Tape Recorder review in the November issue we said that when the microphone was plugged in it cut off the radio input. This ain't so either. Actually, when the microphone is plugged in along with a radio input, they are mixed. The volume control on the recorder controls both inputs, while the radio signal level may be adjusted independently by the volume control on the tuner. We trust this will not have influenced anyone unduly. Ed.) (Incidentally, we wonder if it has ever been explained to readers who are not in the graphic arts why the peculiar combination of letters, ETAOIN SHRDLU, is often seen in typeset material. Anybody want to know? Ed.)

Stereo Discs

(The following is an excerpt from a letter by Ruben E. Carlson, vice-president of Fairchild Recording Equipment Company to its dealers and representatives. It does such a clear job of describing the two methods of cutting stereo discs that it is believed that readers will find it instructive and interesting. Ed.)

. . . There are two systems at present competing: the first of these is the WEST-REX so-called 45-45 system, and the second is the LONDON Vertical-Lateral system. We were privileged to attend demonstrations of both of these and to inspect very closely all aspects of both.

It is encouraging to note that everyone seems determined not to make any stereo records before adopting an industry-wide standard method, since all are anxious to avoid the errors of the past in connection with LP's and 45's. This is the attitude of both Westrex and London, and we know of very few new developments which have been approached so sanely.

In the LONDON system of recording, the two channels are fed to a specially designed cutter in which the cutting stylus moves vertically for one channel and laterally for the other. The groove is therefore a complex engraving in three dimensions, having vertical and lateral components representing each individual channel, and the record has a most peculiar appearance because of the shape of the modulation. The playback cartridge (their experimental model was a variable reluctance type) is so designed that a lateral component affects one of two separate pickup coils, and a vertical component affects the other coil. There are, therefore, three leads from the pickup, one being a common ground. The two signals are fed through two independent amplifier and speaker systems. Of the two demonstrations, the London system exhibited slightly better sound. It was the general opinion that this was not inherent in the system but was rather due to a better prototype pickup in the case of the London system. There are certain inherent disadvantages in vertical recording which are well known (pertaining to distortion and dynamic range in particular) which would seem to be an argument against this system. We must say, though, that the London sound was excellent.

The WESTREX system is a little harder to understand without actually seeing and handling a model of the cutter, as we were privileged to do. The idea is, however, that the cutter is designed so that there are two driving rods attached to the cutting stylus, each of these coming down to an angle of 45° from the vertical and forming a "V" with 90° included in the "V". These driving rods are attached to moving coils set higher up in the cutter, and the stylus is supported on a rather long cylindrical tube running horizontally (and perpendicular to the plane of the driving rods). Either moving coil alone will therefore move the stylus up and down along a slanted line at 45° to the vertical. If both coils operate together and in phase, the stylus will be pushed equally and will move up and down vertically. If both coils operate together but out of phase, the stylus will be pushed only sidewise or laterally. Since each coil is connected to a separate channel, a 45° or slantwise motion corresponds to one channel, and either vertical or lateral motion has information for both channels. For this reason, the 45-45 system achieves complete compatibility for standard microgroove records and this is felt to be very important. That is, the WESTREX system enables playing of stereo discs monaurally with a standard LP cartridge, or binaurally with a stereo cartridge; also, the stereo pickup will play standard LP discs monaurally, as well as stereo discs binaurally. The user can make the transfer partially or completely and without making obsolete any of his present records or equipment.

Of course with any stereo system, including the Westrex, two amplifiers and preamplifiers, and two speakers are needed for stereo results. The Westrex cutter is also compatible and will cut either 45-45, vertical-lateral, or regular LP records, so we are in the fortunate position that both principal parties are willing to adopt the system best suited to the public's need.

RUBEN E. CARLSON

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or standard diamond stylus

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DN-2 Standard Diamond	16.50
SM-2 Micro-Sapphire	5.00
SN-2 Standard Sapphire	3.00

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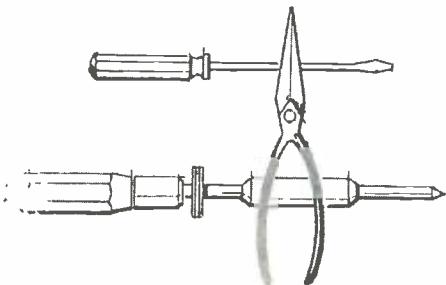
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HI-FI



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This FM tuner is your least expensive source of high fidelity material! Stabilized oscillator circuit assures negligible drift after initial warmup. Broadband IF circuits assure full fidelity, and 10 microvolt sensitivity pulls in stations with full volume. High-gain cascode RF amplifier, and automatic gain control. Ratio detector gives high-efficiency demodulation. All tunable components prealigned. Edge-illuminated dial for easy tuning. Here is FM for your home at a price you can afford. Shpg. Wt. 7 lbs.

MODEL FM-3A \$25.95 (with cabinet)

**HEATHKIT
BROADBAND AM TUNER KIT**

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. The detector uses crystal diodes, and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent. Quiet performance is assured by 6 db signal-to-noise ratio at 2.5 uv. All tunable components prealigned. Incorporates AVC, two outputs, and two antenna inputs. Edge-lighted glass slide rule dial for easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 8 lbs.

MODEL BC-1A \$25.95 (with cabinet)

**HEATHKIT "MASTER CONTROL"
PREAMPLIFIER KIT**

This unit is designed to operate as the "master control" for any of the Heathkit Williamson-type amplifiers, and includes features that will do justice to the finest program material. Frequency response within $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS. Full equalization for LP, RIAA, AES, and early 78's. Five switch-selected inputs with separate level controls. Bass and treble control, and volume control, on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 \$19.75 (with cabinet)

HEATHKIT "BASIC RANGE" HIGH FIDELITY SPEAKER SYSTEM KIT

The very popular model SS-1 Speaker System provides amazing high fidelity performance for its size because it uses high-quality speakers, in an enclosure especially designed to receive them.

It features an 8" mid-range-woofer to cover from 50 to 1600 CPS, and a compression-type tweeter with flared horn to cover from 1600 to 12,000 CPS. Both speakers are by Jensen. The enclosure itself is a ducted-port bass-reflex unit, measuring 11½" H x 23" W x 11¾" D and is constructed of veneer-surfaced plywood, ½" thick. All parts are pre-cut and pre-drilled for quick assembly.

Total frequency range is 50 to 12,000 CPS, within ±5 db. Impedance is 16 ohms. Operates with the "Range Extending" (SS-1B) speaker system kit later, if greater frequency range is desired. Shpg. Wt. 30 lbs.

MODEL SS-1 \$39.95

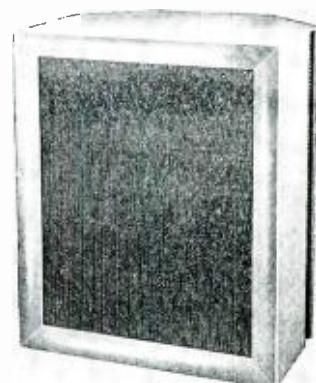


"BASIC" SPEAKER SYSTEM

HEATHKIT "RANGE EXTENDING" HIGH FIDELITY SPEAKER SYSTEM KIT

The SS-1B uses a 15" woofer and a small super-tweeter, to supply very high and very low frequencies and fill out the response of the "Basic" (SS-1) speaker system at each end of the audio spectrum. The SS-1 and SS-1B, combined, provide an overall response of ±5 db from 35 to 16,000 CPS. Kit includes circuit for crossover at 600, 1600 and 4000 CPS. Impedance is 16 ohms, and power rating is 35 watts. Measures 29" H x 23" W x 17½" D, and is constructed of veneer-surfaced plywood, ¾" thick. Easy to build! Shpg. Wt. 80 lbs.

MODEL SS-1B \$99.95



RANGE EXTENDER

...and save!

HEATHKIT "LEGATO" HIGH FIDELITY SPEAKER SYSTEM KIT

The fine quality of the Legato Speaker System Kit is matched only in the most expensive speaker systems available. The listening experience it can bring to you approaches the ultimate in esthetic satisfaction.

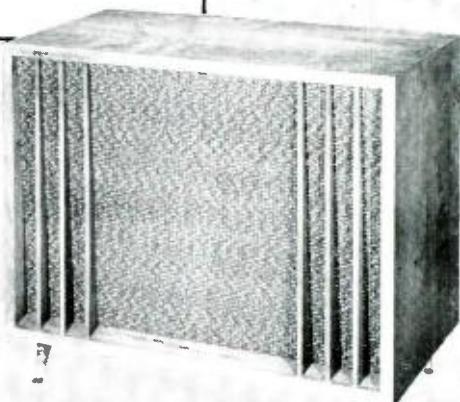
Frequency response is ±5 db 25 to 20,000 CPS. Two 15" theater-type Altec Lansing speakers cover 25 to 500 CPS, and an Altec Lansing high frequency driver with sectoral horn covers 500 to 20,000 CPS. A precise amount of phase shift in the crossover network brings the high-frequency channel into phase with the low-frequency channel to eliminate peaks or valleys at the crossover point. This is one reason for the mid-range "presence" so evident in this system design.

The attractively styled "contemporary" enclosure emphasizes simplicity of line and form to blend with all furnishings. Cabinet parts are pre-cut and pre-drilled from ¾" veneer-surfaced plywood for easy assembly at home. Impedance is 16 ohms. Power rating is 50 watts for program material. Full, smooth frequency response assures you of outstanding high fidelity performance, and an unforgettable listening experience. Order HH-1-C (birch) for light finishes, or HH-1-CM (mahogany) for dark finishes. Shpg. Wt. 195 lbs.

MODELS HH-1-C or HH-1-CM \$325.00 each

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in kit form ...*



"LEGATO" SPEAKER SYSTEM

Pioneer in
"do-it-yourself"
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70-WATT AMPLIFIER



25-WATT AMPLIFIER



ELECTRONIC CROSS-OVER

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You get more comprehensive assembly instructions, higher quality circuit components, and more advanced design features, when you buy HEATH hi-fi!

HEATHKIT 70-WATT HIGH FIDELITY AMPLIFIER KIT

This new amplifier features extra power reserve, metered balance circuit, variable damping, and silicon-diode rectifiers, replacing vacuum tube rectifiers. A pair of 6550 tubes produce full 70-watt output with a special-design Peerless output transformer. A quick-change plug selects 4, 8 and 16 ohm or 70 volt output, and the correct feedback resistance. Variable damping optimizes performance for the speaker system of your choice. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 KC with controlled HF rolloff above 100 KC. Harmonic distortion at full output less than 2%, 20 to 20,000 CPS, and intermodulation distortion below 1% at this same level. Hum and noise are 88 db below full output. Variable damping from .5 to 10. Designed to use WA-P2 preamplifier. Express only. Shpg. Wt. 50 lbs. MODEL W-6M \$109.95

HEATHKIT 25-WATT HIGH FIDELITY AMPLIFIER KIT

The 25-watt Heathkit model W-5M is rated "best buy" in its power class by independent critics! Faithful sound reproduction is assured with response of ± 1 db from 5 to 160,000 CPS at 1 watt, and harmonic distortion below 1% at 25 watts, and IM distortion below 1% at 20 watts. Hum and noise are 99 db below rated output, assuring quiet, hum-free operation. Output taps are 4, 8 and 16 ohms. Employs KT66 tubes and Peerless output transformer. Designed to use WA-P2 preamplifier. Express only. Shpg. Wt. 31 lbs. MODEL W-5M \$59.75

HEATHKIT ELECTRONIC CROSS-OVER KIT

This device separates high and low frequencies electronically, so they may be fed through two separate amplifiers driving separate speakers. The XO-1 is used between the preamplifier and the main amplifiers. Separate amplification of high and low frequencies minimizes IM distortion. Crossover frequencies are selectable at 100, 200, 400, 700, 1200, 2000, and 3500 CPS. Separate level controls for high and low frequency channels. Attenuation is 12 db per octave. Shpg. Wt. 6 lbs.

MODEL XO-1 \$18.95

HEATHKIT W-3AM HIGH FIDELITY AMPLIFIER KIT

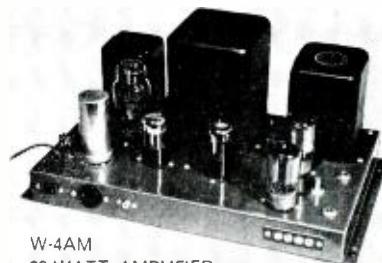
Features of this fine Williamson-type amplifier include the famous Acrosound model TO-300 "ultralinear" transformer, and 5881 tubes for broad frequency response, low distortion, and low hum level. Response is ± 1 db from 6 CPS to 150 KC at 1 watt. Harmonic distortion is below 1% and IM distortion below 1.3% at 20 watts. Hum and noise are 88 db below 20 watts. Provides output taps of 4, 8 or 16 ohms impedance. Designed to use WA-P2 preamplifier. Shpg. Wt. 29 lbs. MODEL W-3AM \$49.75

HEATHKIT W-4AM HIGH FIDELITY AMPLIFIER KIT

A true Williamson-type circuit, featuring extended frequency response, low distortion, and low hum levels, this amplifier can give you fine listening enjoyment with a minimum investment. Uses 5881 tubes and a Chicago-standard output transformer. Frequency response is ± 1 db from 10 CPS to 100 KC at 1 watt. Less than 1.5% harmonic distortion and 2.7% intermodulation at full 20 watt output. Hum and noise are 95 db below full output. Transformer tapped at 4, 8 or 16 ohms. Designed to use WA-P2 preamplifier. Shipped express only. Shpg. Wt. 28 lbs. MODEL W-4AM \$39.75



W-3AM
20-WATT AMPLIFIER



W-4AM
20-WATT AMPLIFIER



A-9C
20-WATT AMPLIFIER



A-7D
7-WATT AMPLIFIER

...top HI-FI performance

HEATHKIT A-9C HIGH FIDELITY AMPLIFIER KIT

This amplifier incorporates its own preamplifier for self-contained operation. Provides 20 watt output using push-pull 6L6 tubes. True high fidelity for the home, or for PA applications. Four separate inputs—separate bass and treble controls—and volume control. Covers 20 to 20,000 CPS within ± 1 db. Output transformer tapped at 4, 8, 16 and 500 ohms. Harmonic distortion less than 1% at 3 db below rated output. High quality sound at low cost! Shpg. Wt. 23 lbs. MODEL A-9C \$35.50

HEATHKIT A-7D HIGH FIDELITY AMPLIFIER KIT

This is a true high fidelity amplifier even though its power is somewhat limited. Built-in preamplifier has separate bass and treble controls, and volume control. Frequency response is $\pm 1\frac{1}{2}$ db from 20 to 20,000 CPS, and distortion is held to surprisingly low level. Output transformer tapped at 4, 8 or 16 ohms. Easy to build, and a fine 7-watt performer for one just becoming interested in high fidelity. Shpg. Wt. 10 lbs. MODEL A-7D \$17.95

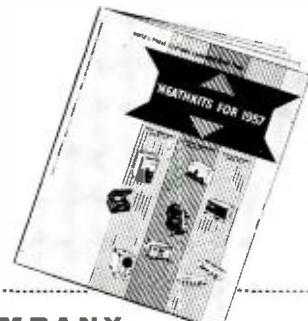
Model A-7E: Same as the above except with extra tube stage for added preamplification. Two switch-selected inputs. RIAA compensation, and plenty of gain for low-level cartridges. Shpg. Wt. 10 lbs. \$19.95

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*World's finest
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Here's vital help for your design and experimental work on audio filters, equalizers and tuned circuits at frequencies between 150 and 20,000 cycles.

Four units available in ranges from 10 x .001 Henry to 10 x 1.0 Henry. When all four units are connecting in series, 11,110 steps from .001 Henry to 11.11 Henries are obtained.

Excellent stability vs. current and temperature changes. Reasonable amount of D.C. may be run through the units with little effect on inductance.

Write for Bulletin D-2, describing this low-priced line of high quality HYCOR Decade Inductor Units. Dimensions: 5 1/4" L. x 3" W. x 2 1/4" H.



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ABOUT MUSIC

Notes on Request

HAROLD LAWRENCE*

"Hold it a minute!" cries the composer, hurrying toward the podium, score in hand. The conductor raps his baton and the music stops. After a brief conference, the latter says: "Let's have it from Number 22, please." After the repetition, the composer exchanges a meaningful glance with the conductor who turns to his right: "Violas, your first note at 22 should be A flat, not A natural. Please write in the correction."

The work in question was being played from manuscript parts and a copyist's mistake had been responsible for the offending note. In the laborious process of copying out orchestral parts, errors are bound to crop up. In some cases, the fault may be with the composer who neglected to indicate the right transposition, or it may simply be that his manuscripts are well-nigh indecipherable.

Although a handwritten copy can be perfectly legible, musicians prefer the printed page. Yet, apart from the standard repertoire and certain moderns, large segments of the libraries of symphony orchestras all over the world are still in manuscript form. Contemporary works head the list, of course, but a surprising number of well known pieces of pre-Nuclear Age vintage may also be found here. The first examples that come to mind are Offenbach's *Gaité Parisienne* (arr. Rosenthal), Carpenter's *Adventures in a Perambulator* (rev. 1941), and quantities of Strauss waltzes and polkas. Outside of the concert hall, orchestral scores for musical comedies, TV spectacles, popular singers and the movies go unprinted for obvious reasons—all of which provides the copyist with a steady stream of assignments.

The copyist has been an important part of the musical scene for centuries. Before the application of the printing press to music in the late 15th century, he was the source of all available music copies. Since printing could not keep up with the flood of composition that poured from the pens of musicians from that time on, his livelihood was far from threatened. In fact, the copyist was in a position to make more money from a work than the composer himself. After the first rehearsal of Mozart's opera, *Mithridate*, in Milan on December 12, 1770, father Leopold wrote home to his wife: "The copyist is absolutely delighted, which is a good omen in Italy, where, if the music is a success, the copyist can earn more from the sale of arias than the composer does from the entire opera." Rehearsals in those days were

scheduled not only for the performance, but to ascertain whether all the notes had been correctly copied. In the case of the Milanese copyist, only a single correction had to be made at the recitative rehearsal, and that was not a musical one, but a letter change from *della* to *dalla*.

In the middle of the 18th century, some 300 years after the appearance of the first printed music, printing activities came to a virtual standstill in Europe. Manuscripts outnumbered printed copies in the Breitkopf catalogue of 1755, and most people found it more convenient to obtain music from a copyist than to wait for its publication. For this reason, publishing houses employed staffs of copyists to handle business of this sort.

Naturally more printed music is relatively available today than 200 years ago. In other respects, however, the situation remains basically the same. Successful composers see their works printed at the time of their premières, but most contemporary music is played from manuscript. Orchestral parts for a half-hour symphony amount to approximately \$1000. Professional copies of the full orchestral score being somewhat of a luxury (the copyist's fee equals that for all the parts together), the conductor usually has to cope with the composer's squiggles. And the precise and crystal clear musical calligraphy of Igor Stravinsky is a rare exception. Besides, the latter's works are generally available in print.

All musicians who have had to squint at blotchy manuscripts, or who have struggled with reedelirant music quills, can now take heart. Two years ago, a composer-inventor named Cecil Effinger (associate professor of music at the University of Colorado) brought forth his "Musiewriter"—a music typewriter that may eventually replace finished handwritten copies of music just as surely as the alphabet typewriter made handwritten letters obsolete in the business world. The Musiewriter was some ten years in the making. After numerous experiments and prototypes, Effinger finally evolved his 79-character, free-moving carriage, device that can produce results comparable with that of a printed score. Resembling an office typewriter in shape and design, the Musiewriter is the final step in a century-and-a-quarter attempt to bypass pen and ink for finished copies. Dozens of patents for music typewriters have been issued in this country and abroad since the 1880's, reports Effinger, but they were all either impractical or impossibly complicated.

History is replete with examples of in-

* 26 W. Ninth St., New York 11, N. Y.

Yes sir! It's my suggestion everytime!



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Norelco Full Response Speakers. As your choice for true high fidelity reproduction, Norelco's twin-cone speakers will bring you a new dimension in musical enjoyment for a long time to come. They make a perfect family treat at Christmas time.

Yes, but money gets tight at this time of year.

Why, that should be no problem.

How's that?

Simple, penny for penny, note for note, Norelco *FRS speakers reproduce sound more faithfully than any other sound radiator anywhere near its price range.

What makes Norelco speakers so much better?

I always say, listen to be convinced—your ears

will soon tell you. But to make a long story short —These Norelco people have been in the sound business for years. They designed these twin-cone speakers to accurately register highs through the smaller cone and lows through the larger cone. Both are operated from the same voice coil and the same magnet—producing a flat response with exceptional reproduction of transients. On low loudness levels, relative tonal balance is clearly maintained with clean bass, smooth middle tones and clean, sharp highs—free from undesirable harmonics and spurious effects . . . Need I say more?

In what sizes are they supplied?

Five, eight, ten and twelve inch models, and there are specially built Norelco enclosures available for them too. They are obtainable at better dealers everywhere. They all produce real sound, brother . . . real sound!

Norelco *FRS Speakers are available in 5", 8" or 12" sizes in standard impedances. Priced from \$6.75 to \$59.98. Blueprints are available for the do-it-yourself enclosure builder. Norelco Enclosures are available in three sizes, priced from \$33.75 to \$119.95.



ADD TO . . . and improve any sound system with **Norelco® *FULL RESPONSE SPEAKERS.**

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NORTH AMERICAN PHILIPS CO., INC., High Fidelity Products Division, 230 Duffy Ave., Hicksville, L.I., N.Y.

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low cost, too!

Elgin's new TRC dynamic microphone offers faithful audio reproduction in the 80-8500 cps range, yet lists from \$11.50. It is designed for use with tape recorders . . . yet has the versatility to perform ideally at meetings and assemblies, wherever p.a. systems are used. The TRC is less than five inches long, weighs only nine ounces, has a polished, chromeplated case. It is omnidirectional and picks up voices within a radius of ten feet under average conditions.

The TRC is also available in crystal and ceramic types.

Get the facts on this new addition to Elgin's complete line of "American" microphones. Write today for specifications and complete descriptive literature.

ELECTRONICS DIVISION

ELGIN NATIONAL WATCH COMPANY
107 National Street, Elgin, Illinois



ventions and discoveries being made simultaneously in different parts of the world. In London, an ex-music-hall entertainer who used to have special musical numbers written for her, often thought of the problem of music copying. After she retired, she quietly began work on her own music typewriter. This year, she finally came out with a prototype of a machine which differs in certain basic respects from Effinger's model. The operator of the Musewriter must type with his right hand while he manipulates the carriage with his left. The English machine's carriage can be moved by means of keys so that the writer can type with both hands, thereby turning out larger quantities of music. Each invention was developed independently of the other.

In view of these developments, the copyist can soon put aside his traditional quill and adopt the slogan: "Have machine, will copy." **AE**

COMING EVENTS

HI-FI SHOWS

January 10-12—Minneapolis: Hotel Dyckman (*Rigo*).

January 17-19—Indianapolis: Hotel Antlers (*Rigo*).

January 24-26—Buffalo: Hotel Statler (*Rigo*).

February 7-9—Denver: Hotel Cosmopolitan (*Rigo*).

February 14-16—San Francisco: Whitecomb Hotel (*IHF&NCAS*).

Feb. 26-Mar. 2—Los Angeles: Biltmore Hotel (*IHF&I*).

March 7-9—Pittsburgh: Hotel Penn-Sheraton (*Rigo*).

March 14-16—Washington, D.C.: Shoreham Hotel (*Independent*).

March 21-23—Newark: Hotel Robert Treat (*Rigo*).

Sept. 30-Oct. 4—NEW YORK High Fidelity Show, New York Trade Show Building (*IHF&I*).

OTHER EVENTS

Dec. 8-11—Eastern Joint Computer Conference; Park Sheraton Hotel, Washington, D.C. IRE-AIEE-ACM.

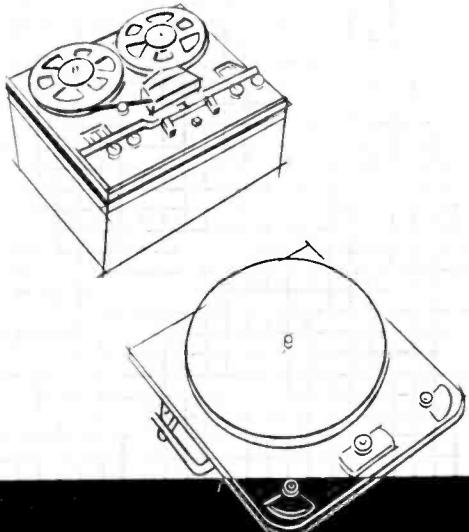
February 20-21—Conference on Transistor and Solid State Circuits, Philadelphia, Pa. IRE-AIEE-Univ. of Pa.

April 14-17—Radio Component Show, organised by the Radio and Electronic Component Manufacturers Association; Grosvenor House and Park Lane House, London.

March 24-27—Institute of Radio Engineers National Convention, New York City.

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- High Starting Torque for instantaneous efficient operation.

SPECIFICATIONS *

	WC2913H	WC2913H-1 **
Volts	115	115
CPS	60	60
Watts Input	21	24
Amperes	.25	.22
Number of Poles	4	4
RPM	1800	1800
H.P.	1/150	1/125
T.P.I. (oz. in.)	3.0	4.5
T.P.O. (oz. in.)	3.5	5.0
T.S.T. (oz. in.)	2.3	4.0
Capacitor (mf)	{ 1	2.5
220 Volts A. C.		
Weight	1 lb.	1 lb.

A new era of electronic enterprise continues to place greater and greater emphasis upon engineering design and creative production. New tape recorder and turntable applications have required hysteresis motors unusually precise in their performance, rugged construction to withstand continued use, built within smaller and smaller frames . . . all this to meet the competitive price requirements of the end product.

A large order—but Induction Motors has done just that in its line of hysteresis motors—compact in size, precision manufacture with assured reliability. Typical of these design achievements are the types which today find themselves in such fine recorders as those made by Ampex.

Induction Motor's reputation of quality has been proven over the years in their manufacture of a complete line of precision sub-fractional horsepower motors.

For complete information on IMC hysteresis and torque motors for tape recorders and turntables, write for catalogue HT.

*All specifications are relative to frame size. The hysteresis series is available in seven frame sizes from $\frac{3}{4}$ " diameter to $4\frac{1}{2}$ ".

**Can be supplied with magnetic shielding (Mu-Metal)



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6058 Walker Avenue, Maywood, Calif.

Christmas and New Year Greetings from the Editors and Staff of Audio

EDITOR'S REVIEW

STEREO COMMENTS

WITH THE ALMOST CERTAIN CONVERSION of many thousands of home systems to stereo within the next year—both with existing tape equipment and with the coming stereo discs, we feel that some pertinent observations might be made. To date, we do not recall having seen any treatment of the importance of speaker phasing, yet the over-all quality of stereo reproduction depends greatly on this one condition.

To best observe this for oneself, it is only necessary to connect two speakers to a single amplifier, placing the speakers at a separation which would be normal for the listening room. Such a separation, we feel, would be somewhere in the vicinity of one-half the length of the shorter wall of the room, speakers being placed about one-fourth of the distance from each of the two adjoining walls. Then reproduce some well known selection through the two speakers, with the acoustic outputs adjusted to as near the same level as possible—by means of a pad in the more efficient of the two speakers.

When you listen to an arrangement of this sort, the sound should appear to come from a virtual speaker located half way between the two—in fact, we once told an exhibitor at a Montreal show that we would take the speaker in the center because it was so small. If you seem to hear both speakers when you are standing in front of them, it is almost certain that the speakers are out of phase. Then simply reverse the two leads to *one* of the speakers, not both. The sound should then appear to come from the center.

This solution would serve perfectly well if we were to use a single amplifier to drive the two speakers always, or even if we were to reproduce a monaural tape or disc through two amplifiers and speakers—one we had them connected properly we could assume that they would stay that way.

What happens, however, when we go to stereo tapes or discs. (For a description of the two stereo disc systems now being considered by record manufacturers, we suggest you read Mr. Carlson's letter on page 7.) Let us assume that we set up our system using a tape from a given manufacturer, and that we

are completely satisfied with the results *on that particular tape*. We then get some more tapes, and some sound good and some sound horrible, with little or no stereo effect. Naturally, we would first blame the manufacturer for the poor tape quality.

On the other hand, it is likely that any record or tape manufacturer—and more and more of the former are becoming also the latter—who was trying to turn out good quality would have been satisfied as to his quality in his own studio and on his own system. However, he may be using two different types of amplifiers, one having one more stage of amplification than the other, and even though his inputs were properly phased (for two identical systems) his outputs would be out of phase. Can we assume that every manufacturer will make sure of his phasing by playing a full-track recording across the two heads whenever he sets up a new system? Can we be sure that the phasing will remain constant through the various systems used in making multiple copies of the master tape?

Let us consider another possibility. Suppose we have a system which we set up (without being aware of the possible pitfalls in phasing) with a specific pair of amplifiers and speakers. Then we change amplifiers or speakers, and we find out that nothing sounds right after the change. If we are aware of this problem, we can change speaker connections and everything will be satisfactory again. On the other hand, there is nothing we can do to ensure that every stereo tape or record is phased exactly right for our own particular system.

There is a cure, however—not automatic, to be sure, but certainly one which will allow us to make a check whenever we hear a tape or disc that does not sound just right. We feel that every stereo system should be set up with a reversing switch on one of the speakers. This would make it possible to check every time we were not satisfied with the sound.

All that is required is a simple double-pole, double-throw switch. In our own installation this is mounted on the back of the speaker housing, readily accessible from the top. It is likely that there will be some standardization of phasing at some future date, but until then we find the phasing switch most useful.



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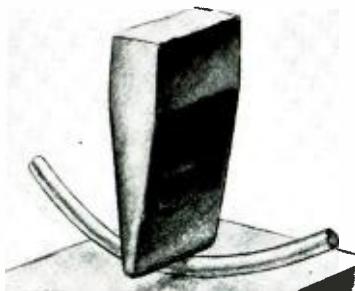
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The Stereo Recorder— A Revelation and an Education

JOSEPH E. FREDA*

Unlike most other products, the stereo tape recorder is often sold to us without a complete treatise of how it can be used for many purposes other than simply for the reproduction of music. The author tells his experiences in several areas of application.

THE WRITER is a confirmed don't-do-it-yourselfer to whom a term like "cathode follower output" means nothing more than some object a salesman thinks one ought to love. So it was with some diffidence that this article was submitted to a magazine whose writers, and presumably a fair proportion of its readers, are highly competent technicians.

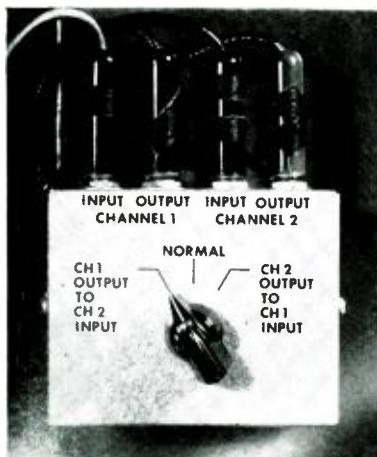
On the other hand, what I really have to tell is a story that I think might be of some interest to both audio technicians and to non-technical users of audio equipment. It concerns the search for a special-purpose tape recorder that ended up with the arrival in our home of a stereo recorder (not playback only) which has wrought dramatic changes in many of our family activities and which is only incidentally used for stereophonic music reproduction.

The moral of the story, for us at least, is that a stereo tape recorder with provision for both single and two-track recording is probably the most useful and satisfying piece of audio equipment one can have around the house.

I have no desire to make a special display of my initial ignorance about the construction and operation of tape recorders, but that is part of the story. Just incidentally, the reader should not be surprised if he also meets a few baffled technicians in the course of adventures in equipment selection.

Like many parents, my wife and I are intensely interested in the education of our son, Larry. We are prepared to participate, when necessary, in home activities associated with his studies to plan programs we know will interest him, and to provide him with fascinating and unusual types of instruments and equipment as well as the more common types.

Most of his studies are taken care of adequately through his school activity and somewhat routine homework. There are, however, dramatic exceptions. The most obvious of these is music. The once-a-week lesson period must be prepared



The Channel Integrator. With the switch in the position shown, the output of Channel 1 is switched to the input of Channel 2 without the need for disturbing connections at the rear of the recorder.

for by hours of home practice in which we become involved in one way or another. Again, his school activities hardly justify any optimism about his ever learning to speak the French language without extra-curricular activity. Finally, he could obviously stand some extra work outside of school on good English speech.

Our objective has been to arrange activities at home in these three fields which are pleasant for us and fun for Larry. Long before the tape recorder came into the house, I think we accomplished something. We often play together, Larry on his clarinet and dad on the flute. And who always made mistakes before the tape recorder recorded them? Parents will know well enough what Larry thought about that. And, of course, he had the most difficult lessons down pat after the first couple of hours of practice. It was clear that in some way Larry (and dad, too) had to be made to listen to himself in an entirely new way, quite different from the way he listened as he played. The same thing was true in

relation to French and English speech practice.

I got so wrapped up in the problem of what to do that I even took to reading educational journals, and it was thus that I came across descriptions of college language laboratories with their extensive use of tape recorders, and also descriptions of how recorders are used in the music and speech departments.

The Starting Step

My first impulse was to go right out and buy one of the common home varieties of tape recorders. Such a machine can indeed be very useful, and much material can be found on its educational applications in books, articles, and magazine departments. Farther on in this article I will offer some suggestions for owners of these recorders. But by this time I had become completely fascinated with the highly specialized techniques developed in the language and music departments of schools, and I wanted to apply them, even improve upon them, in the home. After weeks of having my ears dinmed in hi-fi showrooms while examining all types of tape recorders, and after further reading on the subject of educational recorders, I became reluctantly convinced that no monaural recorder used alone could possibly meet all my requirements.

It was in C. J. Le Bel's book *"How to Make Good Tape Recordings"*¹ that I found the best short description of special educational techniques and why they require a stereo recorder:

"A binaural (stereo) tape recorder can be used in any of the following ways:

- Recording on channel 1 in one direction and channel 2 in the opposite direction (dual-track recording).
- Recording the same signal on both tracks simultaneously (single-track recording).
- Recording separate signals from separate microphones on each channel simultaneously (binaural recording).

¹ Published by Audio Devices, Inc., 444 Madison Ave., New York 22, N.Y.

* 44-10 Ketcham St., Elmhurst, L.I., N.Y.



Making a Live French Recording. Allen Counteraud reads French expressions into the microphone under Larry's direction to introduce pauses of the proper length in the recording.

- d) Recording on channel 1 while listening to playback of channel 2 . . . particularly valuable in educational work and has led to the fairly widespread use of specialized two-channel recorders in schools and colleges. . . student can listen to pre-recorded instructional material or language drills on channel 2, and during pauses provided, record his own responses or oral repletion on channel 1.
- e) Recording the playback from channel 1 onto channel 2 while simultaneously adding a microphone recording on channel 2 (sound-on-sound recording). This feature is particularly valuable to music students who wish to practice vocal or instrumental solo parts with recorded accompaniment. The original "accompaniment" track is not destroyed in the process and if any mistakes are made, the student can simply rewind the tape and give it another try. . .

While it is not the case, as Mr. Le Bel unintentionally seems to suggest, that every stereo recorder has all these features, this is a brilliant summary of the features a tape recorder *should* provide if it is to be a truly flexible educational instrument.

That settled it—or so I thought.

In a tape recorder directory I found a few specialized two-channel educational recorders. Their *claimed* fidelity was low enough to curl your hair if you also expected to use the recorder as a part of a music reproduction system, as we did. So I turned to the only three stereo recorders known for good music reproduction—Ampex, Berlant-Concertone, and Magnecord. None of them was cheap, but since my only other alternative was two tape recorders it would have to be one of these.

At this point, when everything seemed to be nicely resolving itself, I discovered

my problems were only beginning. When Mr. Le Bel referred to a binaural recorder I had taken him to mean *any* binaural recorder. So the description of the Ampex stereo model S-5290 as having "full-track erase, two-track record and two-track playback" would not by itself have discouraged me from ordering that machine. But when I examined the Ampex and tried to plot out in some detail how it would handle each of the items listed by Mr. Le Bel I found that items (d) and (e), the most important of all, were quite impossible. Since the full-track erase is going to erase *both* tracks simultaneously whenever *any* recording is in process, the erase of recorded material on channel 2 before it even reaches the playback head effectively precludes either recording on one channel while listening to playback on the other, or sound-on-sound recording from one channel to the other. Since the Magnecord stereo recorder has the same head configuration as the Ampex, it too could not be used without special modification.

The description of the Berlant 33 and Concertone 23 recorders, on the other hand, showed separate upper and lower track erase heads as a standard feature, which obviously makes it possible to record on one channel without erasing on the other by the simple expedient of operating only one of the two preamps while recording. I suppose it *should* have been equally obvious that such a machine would also be designed to provide for recording on either channel alone with *both* preamps in operation, which is what is required, in addition to separate erase heads, for recording on one channel while listening to playback on

the other and for channel-to-channel sound-on-sound recording. But by this time I had learned not to make easy assumptions, and nowhere in Berlant's descriptive literature did I or anyone else find specific reference to these last two techniques or to the "recording selector" switch which makes them possible. So I presented to a number of salesmen handling Berlant equipment what appeared to them a formidable list of requirements—Mr. LeBel's five points. I was invariably told "it couldn't be done." One salesman reported that he got the same answer from the regional Berlant representative. For salesmen and others whose experience with tape recorders has been primarily limited to music reproduction, those aspects of stereo recording having to do with techniques like sound-on-sound are evidently not quite so obvious as the writers of Berlant promotional literature apparently think they ought to be.

The Realization

It was only in the operator's manual which came *after* purchase and delivery of the recorder that we really got final answers to our questions. The Concertone 23 comes equipped with four heads (upper-track erase, lower-track erase, stacked record, stacked playback) and space for a fifth. I had ordered a modified 23 with an additional (half-track) head and I had a perfectly valid, almost brilliant, scheme for sound-on-sound operation. To my great embarrassment the manual not only showed how to get channel-to-channel sound-on-sound with *no* modification whatever, but also described an accessory switch, which they hid under the function-obscuring name of "channel integrator," that enables the operator to get the sound-on-sound without even pulling a plug. The key features were, of course, the combination of upper and lower track erase heads and a "recording selector" switch permitting recording on just one channel, simultaneously with playback (only) on the other.

There is nothing unusual about our installation of the recorder and associated equipment, but since reference will be made from time to time to our special equipment it may be well to briefly describe the entire set-up at this point.

For recording on a single track from phonograph or radio and for playing back a single track, a Marantz console is used as a control center. All the RCA output and input jacks at the back of this instrument which might be useful with the tape recorder are extended to a telephone jack panel at the front of the cabinet housing the audio equipment. An old, slim 10-watt amplifier, modified to operate as a straight power amplifier, was installed in the case housing the two recorder preamps, and is used for mon-

aural playback outside the house or as a second amplifier for stereo music playback at home, Larry has a Viking 75SU tape player as a part of his own music set-up in his room, and this player is sometimes used in conjunction with the Concertone for copying and editing tapes.

More detailed description of specific features of the recorder and associated equipment, and of the mechanics of the all-important sound-on-sound recording technique, will be found in the succeeding parts of this discussion, dealing with the application of the stereo recorder for music and speech training in the home. First for music.

The Recorder as a Music Coach

It is a rare music student who can evaluate his playing at the time he is practicing, and our son is not one of the exceptions. Simply recording his practice at intervals and listening to the playback gives him a new insight into his weaknesses and suggests what to concentrate on in further practice. For this we can use one channel of the Concertone 23 as monaural recorder.

For anything beyond this we must use the two tracks of the stereo recorder in various ways.

We often use them to provide a rapid A-B comparison between Larry's playing and that of a competent professional, playing the same piece of music. On channel 1 we make a live recording of his routine practice material as played by an instructor, or we transfer from a phonograph record to this tape track a portion of a well-known work. Larry records his playing of the same material onto channel 2, timing his start by listening through earphones, though for this purpose precise timing of the two channels is not critical. He may then continue on his own without listening to channel one or he may attempt to play right along with the professional musician. When the tape is played back the two recorder outputs are connected to the TV and EXTRA inputs of the Marantz preamp. Setting the recorder playback controls at the proper level, he can alternate between the two channels by simply flicking the selector switch. Since the material on channel 1 is not erased during recording on channel 2, Larry may repeat his own recording as often as he wishes.

But nothing has so fascinated Larry or so fired him into activity as has the possibility of emulating those highly-publicized popular singers and musicians who make duets, trios and quartets in which they sing or play all the parts themselves. At first sight this might seem to be mere doodling, but it does in fact serve an extremely useful purpose. Young music students often think they are holding a steady beat and are get-



Inserting Pauses in Continuous Speech Records. Output of Viking goes to Channel 1 input of Concertone; latter runs continuously, while Viking is stopped at the end of each sentence or phrase for the desired pause.

ting precise attack. They will not accept the statement of an observer that this is not so, and may not even recognize their failings when listening to the playback of a monaural recording they have themselves made. But they can't argue with a tape of a duet, trio or quartet which they have made. A *merely acceptable* result requires an absolutely steady beat and extreme precision of attack. Any failure is immediately obvious. Larry found this out as soon as he attempted a duet and has since worked hard at developing the precision required for trios and quartets. He is having a barrel of fun, but more important is the fact that this special type of practice has resulted in greatly improved performance on his instrument.

A useful variant of this procedure applies only to duets. The instructor's playing of one part of a duet is recorded on channel 1. Larry rerecords this part simultaneously with his own microphone recording of the other part on channel 2. I sometimes transpose for flute one part of a clarinet duet and record this on channel 1, giving Larry an opportunity to make duets with it when I am not around.

When he is preparing for a student concert, the piano accompaniment part may be recorded on channel 1 by his accompanist, giving him a chance to practice with the accompaniment at home, recording himself and the accompaniment simultaneously on channel 2.

The same procedure is followed in practicing with the "Music minus one" records which provide just the symphonic or chamber accompaniment to a concerto or provide chamber works minus one of the instruments played in the standard chamber group.

What is required for one-man ensembles and for playing with recorded accompaniments and duet parts is some sort of sound-on-sound, and this is a good place to pause for a general discussion of s-o-s techniques.

Two-Recorder Operation

Two separate recorders provide a sound-on-sound procedure which, while not as elegant and convenient as that offered by the Concertone 23, will nevertheless make possible all the special applications described. Each recorder must have a two-input mixer and an earphone jack that automatically disconnects the recorder's speaker when the phones are plugged in. There are inexpensive mixers on the market for recorders that do not have them, and the installation of a phone jack is a simple matter. Duet and accompaniment parts are recorded on machine A. When the tape is played back the student will listen with earphones to the output of machine A and will record this output simultaneously with his own microphone recording on machine B. Since the first tape is not erased, this may be repeated as often as the student



Making a Duet. Larry plays the second part of a duet along with the first part recorded previously by his instructor or by himself on Channel 1. Both parts are recorded together on Channel 2.

wishes. For one-man ensembles the first part is recorded on machine A, then this with the second part on machine B, and so on ad infinitum.

An example of a monaural s-o-s recorder using a single tape transport is the Concertone 24. The standard three heads (erase, record, playback) are preceded by an extra playback head connected to a playback-only preamp. We have, in effect, a tape player and a tape recorder sharing a single transport. When the player output is connected to the recorder input the recorded signal is rerecorded a little farther along on the same tape, from which the recorded material that has already passed the first playback head has been erased. Since the output of the tape player and a microphone can be recorded simultaneously on the recorder section, we have a form of s-o-s in which the original recorded material is destroyed. This is all right for one-man ensembles, but it is disastrous for playing with duet and accompaniment parts or when using the recorder for learning a foreign language. In all these cases it is necessary to conserve the pre-recorded material for further practice.

The Concertone 23 combines the convenience and high quality of the monaural s-o-s Concertone with the greater flexibility of two separate recorders. An accompaniment or duet part is, for instance, recorded on channel 1. When this tape is re-run the output of channel 1 is plugged into the line input of channel 2, the microphone is plugged into the mike input of the same channel, and the

record selector switch is set for "channel 2 only" to avoid erasure on channel 1. After balancing the output level of channel 1 and the two input levels of channel 2, simultaneous recording is made of channel 1 output and microphone. The same procedure is followed for combining the first part of a one-man ensemble recorded on channel 1 with the second part. To add the third part simply plug output of channel 2 into line input of channel 1. And so on.

While the unplugging and replugging of the inputs and outputs is not at all difficult, it does require accessibility to the back of the recorder and is at best something of a nuisance. So Berlant has provided a special three-position switch, the channel integrator referred to earlier. All recorder inputs and outputs pass through this switch. In the center position all are left in their normal position. In a second position the output of channel 1 is connected to the input of channel 2. In a third position the output of channel 2 is connected to the input of channel 1.

Our Private Language Laboratory

After reading reports about the great effectiveness with which tape recorders have been used for language instruction in schools, I expected a great deal from our stereo recorder in this area and have not been disappointed.

We have had a great deal of fun setting up our own language laboratory. Obviously it could not be simply a copy of the kind of laboratory set up in the colleges. We don't have either the advan-

tages or disadvantages of an instructor and class. As students, we have to dig up our own material, getting it from records and recorded tapes, taking it off the air, and finding native French speakers to record material for us. Also, as a family, we are even less homogeneous with respect to interest in learning a foreign language and willingness to put serious effort into it than is an average high school or college class. The machine means something different and contributes something different to each member of the family.

For his own private reasons, which probably would not make much sense to anyone else, pop has become determined that he is going to read French literature in the original language, that he is going to comprehend French spoken at normal conversational speed (which is fast), and that he is going to speak French as well as he can in spite of the great handicap that he has little or no opportunity to converse in the language. So the recorder doesn't need to "motivate" him, merely provide the materials for learning and the opportunity to practice.

Mother is terribly eager to learn the French she never did learn in seven years of school courses. But with so many other interests and duties she wants to get it by some form of Osmosis. And she is convinced that, being literally enveloped in tape recorder French from time to time, she is succeeding in this utterly painless method of learning the language.

Larry's problems are something else again. From about six to nine, he was terribly interested in learning a language. Unfortunately I could not then do anything about it and the New York City school he attended had no language program for the elementary grades. Now that he is in Junior High School and is required to learn a foreign language, he seems to be past the stage of active interest and is a somewhat reluctant learner. But we do not want him to learn a foreign language, and it is already pretty clear that we can't depend on his school class to develop his interest and do an adequate job of teaching. If our private language laboratory is to do any better it must revive his interest and put some real fun into the learning process.

The planning of this private language laboratory and the mechanics of its operation have in themselves been important elements in the effectiveness of the recorder for language learning in our home. Like most twelve-year-olds, he gets a big wallop out of using the machine—what with its numerous knobs, switches, meters, reels, microphone, provision for recording from the air, from records and from other tapes, and—particularly—sound-on-sound recording. He is both willing and anxious to undertake

projects from which he will absorb a great deal of the French language, and I don't hesitate for a moment to plan some pretty insidious gimmicks to keep the excitement at a high pitch. He takes programs off the air for the family, he dubs records onto tape for later sound-on-sound use, and he assists me in a tricky technique for inserting silent spaces in continuous speech material. For this last he is paid a modest but well-earned sum and has been promised an increased fee when he can handle the whole thing by himself (he'll have to learn a lot of French to do that). We recently met a French family just arrived from France and they have enthusiastically agreed to record for us. Larry is, of course, the sound engineer on all projects, and learns more French from the recording sessions than he realizes.

The Laboratory in Operation

As I pointed out earlier, the home language laboratory does not have a corps of instructors to record precisely the material the laboratory needs, and we have to dig up material from any source we can. At least for the language we are learning and the area in which we live, there is plenty available.

The most available source of material is phonograph records. And I would like to start off the discussion of records with some conclusions. I know that the word "learning" can be given many meanings, but I don't think any of them can be stretched far enough to justify the claims made by some makers of language records that you can learn the language by listening to records for x minutes a day. Believe me, you won't learn a language in x minutes or x hours a day solely through the use of records. You will find some of them tremendously useful in improving your pronunciation and your ability to comprehend the spoken language. You will not get the fluency that comes from extensive conversation with French-speaking people. We have, incidentally, found the records for which the wildest claims have been made to be the least useful of all those we have obtained.

There are roughly three types of language-teaching records and tapes available:

- (1) Those which consist entirely of continuous speech, in the form of phrases, sentences, dialogues, or a story.
- (2) Those which consist largely of phrases and sentences, each followed by a pause which gives the listener time to repeat the speech unit immediately after hearing it.
- (3) Those which consist of a mixture of these two forms.

I am amazed to find that there is some debate as to the comparative usefulness of the first two types. Language learning is one field where the educational dogma "you learn by doing" seems unassailable.

and the most important bit of doing in this field is *speaking*. Speech practice is obviously essential for the development of good pronunciation and fluent expression, and the contention of many experts that one must *speak* the language in order to *comprehend* native speakers is certainly supported by our experience with records and radio. We had listened to continuous speech records and radio broadcasts for some time before we began to work with records containing pauses and with the tape recorder. During that period our progress in aural comprehension was slow. It picked up quite rapidly as soon as we began to use these special records and developed even more rapidly after we got the stereo recorder. I would say that our ability to comprehend rapidly spoken French has improved in almost direct proportion to our own ability to speak at approximately the same speed. Even our ability to *read* French has improved with speech practice.

For fun and for specialized practice in aural comprehension we do use many continuous speech records from the wonderful variety of dramatic, poetry, and literary records produced in France and distributed by such companies as London International and Period Records.

Using Language Records

While the record with pauses is, we think, superior to the continuous speech record, when used alone it has one serious drawback. You can repeat the phrases and sentences immediately after they are spoken, but it is not possible to evaluate how well you have performed and what progress you are making. The great value of the tape recorder is that it permits such evaluation.

For speech practice, as for music, we sometimes use the Concertone 23 as a single-channel recorder. If Larry is going to practice straight through an entire record containing pauses, he feeds the output of the phonograph into the line input of the recorder and connects a microphone into the mike input. He starts the record going, listens with earphones to the input monitor, and repeats each phrase or sentence into the microphone immediately after he hears it. His own repetition is thus recorded in the pause during which the French speaker is silent. When the completed record is played through the loudspeaker we will hear each sentence spoken by the native French speaker followed immediately by Larry's version. My own first experiment with this technique was a shattering experience. While I had been using these records without the tape recorder I was under the happy impression that I was doing just fine—not perfect, mind you, but pretty good. After I heard myself for the first time

all I could say was "Ugh!" However, while I am still far from satisfied, I can see real improvement through practice with the recorder.

For those with the usual home tape recorders who want to use this technique the machine will have to be equipped with a two-input mixer and a phone jack if it does not already have these features.

Sometimes we want to practice intensively just a portion of a record, but don't want to ruin it by constantly picking up and putting down the stylus. Then we take advantage of the sound-on-sound feature of the Concertone 23, even though we are not actually blending sounds as we did with music. The record is dubbed "as is" on channel 1. When the tape is replayed the output of channel 1 is recorded on channel 2 while the learner records his repetitions on the same channel during the pauses. Any portion of the recording may be selected for practice, and a single short section may be practiced over and over again, without damage to the tape or to the disk from which channel 1 was recorded. For home learning this would appear to be a much more convenient procedure than that followed in many college laboratories where the student records his repetitions on channel 2 while listening to playback on channel 1, then must use binaural phones to hear the French speaker in one ear and his own repetition in the other.

It should be clear from the above description why it is that when we have a choice of the same learning material on either records or recorded tapes we always choose the records. Almost every owner of a tape recorder also owns a record player and is thus fully prepared for at least the record-plus-microphone-to-tape technique, while the use of a recorded tape for the same procedure would necessitate a second tape recorder or player. Besides, the records are cheaper.

We do, incidentally, find a valuable use for Larry's Viking tape player as an occasional part of our language laboratory. We sometimes come across a continuous speech record—such as RCA's Modern French By Sound—which contains wonderful practice material, if only it had the pauses to permit immediate repetition! Well, we put them in. The records are first transferred to tape. This tape is then played on the Viking, with its output connected to the line input of channel 1 of the Concertone, which is allowed to run continuously with the recording selector switch set for channel 1. The operator listens through earphones to the input monitor amplifier of the Concertone. He stops the Viking at the end of each sentence for a period of time long enough to permit repetition of the sentence. Since the

(Continued on page 89)

How to Plan Your Hi-Fi System

C. R. TIEMAN*

The author offers a method for making comparative listening tests in order to evaluate performance of audio equipment on a quantitative basis as a logical means for choosing components.

WHEN ONE'S INTERESTS turn toward the acquisition of a high fidelity audio system, he is introduced to a comparatively new world of elusive values, and he most likely will find that to lay a sound plan for either constructing or assembling his system is a very interesting but involved task.

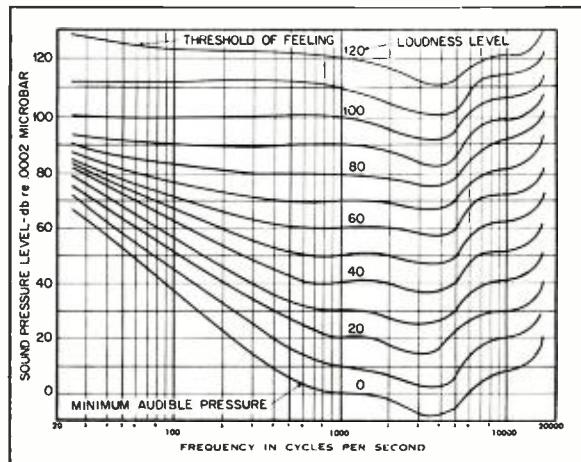
Aside from the barrage of claims and counter-claims of the equipment manufacturers, advice from all quarters is likely to appear to be in serious conflict. The beginner may be unable to plan effectively because the values of which so many speak glibly are subjective in nature and depend upon personal tastes and interests. Naturally, these different interests as expressed by different advisors can be mutually conflicting, and he has not been able to establish his own standards or recognize his own particular needs. The measures of system effectiveness are related to personal tastes.

The purpose of a plan is to provide the system which most nearly satisfies the listener's interests at a minimum cost. We all have heard of the fellow who, after spending much time, effort, and money to acquire a suitable system somehow fails to be satisfied; and after a while, has actually acquired enough equipment to assemble several systems. If your aim is not to "tinker," then some time spent in planning a system will pay off handsomely in the long run.

Regardless, whether we wish to design circuits or assemble a system from completed components, we first must establish some planning objectives or goals toward which to work. The second step is to choose individual components which will satisfy these objectives at a minimum of cost. The first and most important step is to set one's sights: if you aim too high, the budget suffers directly; and if you aim too low, the results will ultimately be unsatisfactory. Within the confines of the space here, we will spend most attention on the first step in planning, that of getting the objectives or goals outlined to satisfy personal tastes.

High fidelity means different things to different people, and a "good" system for one person may be a "bad" system for another. We may all have seen at least three kinds of enthusiasts which

Fig. 1. The Fletcher-Munson curves of equal loudness at the listener's ear.



could be grouped about as follows: the "sound engineer," the "music critic," and the "interested listener." The "sound engineer" is the fellow who, above all, needs a variety of gadgets so that he can exercise complete control over the signal and compensate for any situation. In addition, he may require a multiplicity of inputs to his amplifier to give him flexibility in changing from tuners to microphones, or to any one of several recorders. He enjoys the thrill of being able to shape or modify the musical output to taste. Individuals in this category tend to emphasize the importance of the amplifier, preamplifier, and the auxiliary circuits; but so far as listening is concerned, frequently their needs are satisfied with an 8-inch speaker of moderate quality.

The second fellow is the perfectionist who demands the ultimate in performance and scrutinizes each individual unit to make sure that it is the best available within the state of the art. These people emphasize the importance of hearing every last note and overtone the music offers. They are impatient with the slightest noticeable distortion, and ask for accurate compensation for both the recording and the ear; some are concerned with the effects of the temperature and humidity of the room in which the music is played. Occasionally a few perfectionists tend to join a cult of "fanatics" who demand improvements beyond what the ear is able to hear. Another subclass of the "music critic" is the person who

feels that the symphony concert must be duplicated in the home in both tonal range and volume. He requires the 30- to 80-watt system, while the average single speaker home system will be well served with a 10- to 20-watt system.

The "interested listener" is the one who aspires to have a musical system of a quality that is much better than is afforded by the average commercial radio and TV equipment, but he borrows from the "sound engineer" and the "music critic" for what they can contribute to his listening pleasure. He wishes to use his system to satisfy his personal needs which may range from a dance party or background music, to occasional serious attention to musical masterpieces.

Importance of Individual Taste

Because high fidelity means different things to different people, the first thing that a hi-fi sales agent will want to discover when you visit his shop, is what your individual tastes are, and what you expect to do with the proposed system. Naturally, he will get to the point regarding the size of your proposed budget, for he can cite systems that can be assembled for less than \$100, as well as those which will cost over \$1,000.

To the salesman, one may quite innocently state that he would just like to have a simple system that accurately reproduces what the microphone picked up in the first place. To this remark, an experienced hi-fi "expert" may present a

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disquisition on why this is very difficult, if not impossible. In addition, one expert proclaimed that some persons do not want to hear music as it originally sounded, but they prefer the modifications that are afforded by the electronic system. The guiding principle, they say, is: "let your ear be the judge," and if you get the impression that the original orchestra is present as the recording is played, then the system is "good"—this is the feeling of "presence." Some experts further assert that accurate quantitative analysis of sound reproduction for the listener is futile, because the listening pleasure derived from the sound system is largely subjective, and is purely a matter of personal taste.

Standard practice for evaluating system performance is to make a series of listening tests to ascertain the differences in the ways in which the same recording can sound from different systems. If the local hi-fi shop does not have some arrangement whereby different systems may be compared, then the beginner would be faced with some rather difficult choices, for it is virtually impossible in the final analysis to evaluate listening performance from advertising literature.

After a few listening tests, one can readily appreciate the advantages as well as the limitations of the subjective method of measuring listening pleasure or system performance. Qualities seem to be present in some systems that are not adequately described by the specifications. I found it virtually impossible at the outset to make any judgments on the basis of a few isolated demonstrations and without some coaching regarding what features were good or bad. The untrained ear can overlook a variety of desirable as well as undesirable features in a system. Without some experience, one can readily become confused when evaluating system performance by playing recorded music because one is exposed to a myriad of sounds in rapid succession that cover a wide range of frequencies and volumes, and a wide range of waveforms. Certainly, peculiarities or idiosyncrasies of the speaker, enclosure, amplifier, or turntable could be missed by the beginner; and poor performance could be judged as adequate. Experience and some instruction are, indeed, needed.

Because we rely on the ear to such a great extent, we must consider the ear as much a part of the entire system as the amplifier or the speaker. It is the ear that is either sensitive or insensitive to certain tones, or levels of volume. There is no point in paying attention to sounds that only the dog or the canary can hear, or that can be detected on an oscilloscope. The hi-fi equipment transforms the signals derived from a tuner or a recording into acoustic waves which excite the listener's ear. Hence, the first

step in understanding one's needs and planning objectives is to learn something about what the ear actually hears.

The hearing characteristic of the average listener is shown in Fig. 1. These curves are called the Fletcher-Munson curves of equal loudness, and they illustrate how the ear—the physical termination of the hi-fi system—acts for various sound levels and various frequencies. Note particularly that as the loudness level of sound is decreased, the sensitivity of the ear at low frequencies changes with respect to the mid-frequency range: a sound at 0 db at 1000 cps is just as loud to the ear as a sound at 30 cps having an intensity 60 db greater. This is a factor of 1,000,000 in terms of acoustic power. However, the same two frequencies at the 100 db level both have the same loudness insofar as the ear is concerned.

This characteristic of hearing plays a very important part in the hi-fi system, for it means that at a reduced level of sound a given musical selection will appear to lose its low tones; conversely, boosting the volume will increase the apparent intensity of the lower tones.

For high fidelity reproduction we wish to maintain a balance between the highs and lows so that the sound resembles the original production to get the feeling of "presence." But the original, such as a symphony orchestra, may in the concert hall be at a level of 80 to 90 db. In the home, the level is normally reduced to a range from 60 to 70 db; hence, the home system must accentuate the lows by a substantial amount—almost 20 db for a 35-cps note—to compensate for the ear's characteristics.

Accentuating this loss of low tones with reduced volume is the reduction in performance of many components at low frequencies, and the difficulty of radiating such waves from speakers and their enclosures. Some speakers, for instance, may have a characteristic drop in power radiated below 100 cps, so that by the time the signal gets to 35 cps the radiated power is off by 10 to 20 db.

The rule "let your ear be the judge" is a fundamental one, but one that should be exercised with considerable caution and understanding of the way the ear reacts.

The basic need for control over the level of volume, and the amplification of the low frequencies in relation to the highs is certainly established experimentally if you conduct several listening tests. Adequate control over "selective" amplification is ordinarily provided by the "bass" and "treble" controls of the preamplifier or the first few stages of amplification.

Value of Listening Tests

The principal value of a series of listening tests lies in simultaneous compari-

son of different systems against each other. The facilities of several hi-fi shops are such as to allow one to synthesize a wide variety of systems simply by throwing a few switches. With such a facility, one may listen to systems ranging from the least to the most expensive.

For the purpose of planning, we recommend that one should approach the first series of listening tests in such a way as to establish his own preferences rather than attempt to make a selection of equipment. This author believes that component selection should be deferred until one has firmly in mind the standards of performance he feels are worth the cost in time and money. Only when one has an idea of the performance he seeks can he assemble a system in which the components make their full contribution and are still held to the minimum cost.

As a practical matter one is usually well acquainted with what might be called the "lower level" of performance because of familiarity with TV and radio. Based on this starting point, the tests described here were initiated to determine the best system performance available, and how various high fidelity systems compared with the best. Wide ranges of price and performance were found, and technique was sought to place them in a suitable line of succession for comparison. Assembled amplifiers ranging from \$100 to \$150 gave very high quality performance; speakers and their enclosures ranged from less than \$10 to over \$700, and the tonal range and generally pleasing quality of the sound varied widely. Turntables, on the other hand were almost universally of one make and model in the places visited, so there was no particular choice available in this item.

The techniques used to determine personal preference commensurate with the pocketbook was to make use of the several amplifiers recommended as best by the salesman, and then substitute speakers and enclosures to make up successive systems, because the speakers displayed the widest range of price and performance. We are, in effect, attempting to match the hi-fi equipment to the ear at best we can within budget restrictions.

Stressing the need for listening tests, and the inability of technical specifications to convey a measure of listening performance, one consultant asserted. "Now, in these multiple speaker units you will notice more depth of tone, a quality which we cannot adequately describe by our instruments, but which is, nevertheless present. That depth is a psychological effect caused probably by the sound coming from an area rather than from a point source."

Although not always the case, it is usually true that the systems with higher price tags gave a higher level of per-

(Continued on page 81)

Impedance and Feedback in Audio Circuits

HERMAN BURSTEIN* and HENRY C. POLLAK

A simple presentation of the entire problem of feedback as applied to audio amplifiers. The authors explain Miller Effect and show how feedback can reduce distortion, improve frequency response, and change the effective impedance of amplifier circuits.

AN UNDERSTANDING of the roles played by circuit impedance and feedback facilitates analysis of audio equipment design, which is often fairly sophisticated, and helps one to fathom troubles due to component failure or improper wiring. It may be of further aid in solving problems inherent in the design or in the manner that a particular piece of equipment is connected to other elements of an audio system. The audiophile has much to gain from such knowledge, particularly if he is of an experimental nature and every now and then inclined to make a change in his audio amplifier, control amplifier, or tape recorder on the basis of a schematic appearing in a periodical or elsewhere. There are pitfalls to be avoided and possible improvements to be made.

This article is concerned with the manner in which impedance and feedback affect gain, frequency response, and distortion. While the subject cannot be fully covered within the limits of one article, the following discussion will try to highlight some of its most important aspects in relation to audio circuits. It is hoped the discussion will make clear that one cannot achieve maximum gain, maximum frequency response, and minimum distortion all at once, but must make some compromises. In other words, the design considerations are often different for each performance characteristic.

Impedance and Gain

Figure 1 shows a typical two-stage voltage amplifier, designed to handle a low-level signal at the grid of V_1 . To make clear the factors that affect gain, the equivalent circuit for V_1 is presented in Fig. 2.

In this figure, (A) shows a fictitious signal generator, designated μe_{gk} , feeding a resistive circuit. The term e_{gk} denotes the voltage between grid and cathode of V_1 ; in this case the input

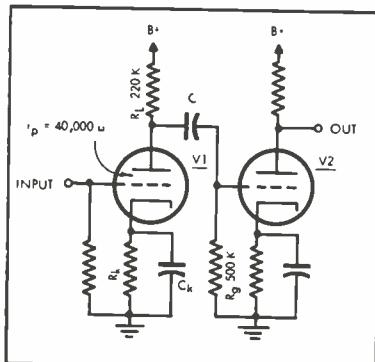


Fig. 1. Typical two-stage voltage amplifier.

voltage. Multiplying e_{gk} by the tube's amplification factor, μ , gives us the fictitious signal source in the output circuit of V_1 . The term r_p designates the effective resistance, called plate resistance, of the tube. By Ohm's Law, given a voltage and given a corresponding current, resistance is implicitly defined: r_t is derived from the relationship between a small change in plate voltage and the associated change in tube current with grid voltage constant. The value of r_p in Fig. 2 is typical. The coupling capacitor, C_k , of Fig. 1 is omitted in Fig. 2 because it is assumed for the moment to be large enough to have no appreciable effect on the lowest frequency of interest. Plate resistor R_p is shown connected to ground because its top end is at B+ and the B+ filter capacitor is a virtual short to ground for a.c. signals. Thus R_p and R_g are effectively in parallel.

In Fig. 2, (B) is a simplification of (A), the parallel plate and grid resistors being combined into a single load resistance, which we shall call R_{LD} . It can be seen that r_p and R_{LD} form a voltage divider. The signal at the output, e_o , is therefore $\mu e_{gk} R_{LD}/(r_p + R_{LD})$. If we refer back to the original signal at the grid V_1 , we may say that

gain, A , of the stage is equal to $e_o/e_{gk} = \mu R_{LD}/(r_p + R_{LD})$.¹

Under typical operating conditions, μ is a nearly constant quantity, so that gain varies essentially with the ratio $R_{LD}/(r_p + R_{LD})$. If a medium-mu triode were used, such as a 12AU7, which has an r_p of only about 8000 ohms, then the effect of r_p upon this ratio would be negligible, and A would approximately equal $\mu R_{LD}/R_{LD}$, or simply $A \approx \mu$. For triodes of higher mu, such as a 12AX7, r_p may range up to values as great as 100,000 ohms. Therefore r_p cannot be ignored for triodes of this sort. The higher the value of r_p , the smaller becomes the ratio $R_{LD}/(r_p + R_{LD})$. If the ratio drops below 0.7, gain declines significantly.

Referring to (B) in Fig. 2, it is assumed that r_p is 40,000 ohms and R_{LD} is 153,000 ohms. Therefore $R_{LD}/(r_p + R_{LD}) = 0.79$, representing a loss of about 2 db from maximum possible gain. However, if R_p were 68,000 ohms and R_g 100,000, R_{LD} would become about 40,000 ohms, and the ratio would be only 0.5, a drop of 6 db. For triodes of higher plate resistance the loss in gain due to insufficient load resistance would be still greater.

The reduction in available gain due to the output load assumes much greater proportions in the case of pentodes, which typically have a plate resistance of 0.5 to 1 megohm. In fact, the gain of a pentode may be expressed approximately as its transconductance g_m times the load resistance R_{LD} , so that gain varies directly with load resistance; in short, $A \approx g_m R_{LD}$.²

¹ Usually this relationship is given as $A = \mu R_p/(r_p + R_p)$. This, however, assumes that R_p is large enough compared with R_L so that the parallel resistance of the two is essentially that of R_p . Although this is often true, for purposes of the present discussion it is not desirable to make this simplifying assumption.

² $A = \mu R_{LD}/(r_p + R_{LD})$. But in typical pentode circuits, r_p is much larger than R_{LD} so that $A \approx \mu R_{LD}/r_p$. Since $g_m = \mu/r_p$, $A \approx g_m R_{LD}$.

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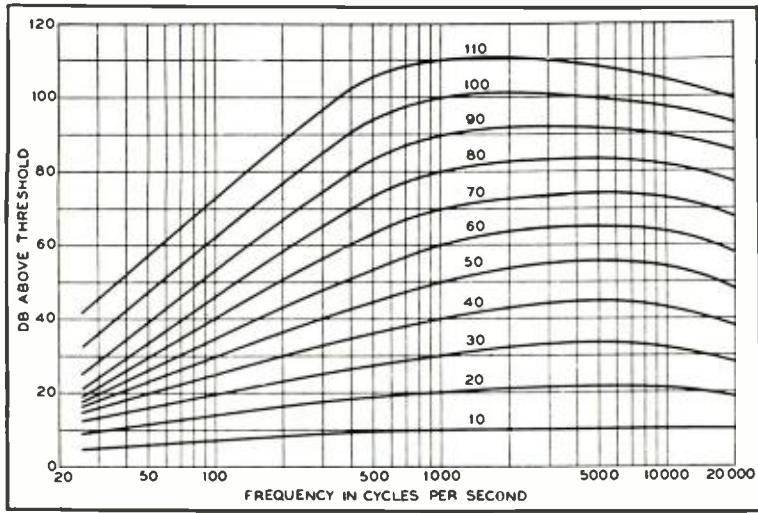


Fig. 3. Loudness level contours.

is used while the abscissae give the corresponding loudness levels for the same intensity level of the tone when both ears are used for listening. If binaural *vs.* monaural loudness data actually fit into this scheme of calculation these points should be represented by

$$G(y) = \frac{1}{2}G(x).$$

Any one of these curves which was accurately determined would be sufficient to completely determine the function G .

For example, consider the curve for two tones. It is evident that it is only necessary to deal with relative values of G so that we can choose one value arbitrarily. The value of $G(0)$ was chosen equal to unity. Therefore,

$$G(0) = 1.$$

$$G(y_0) = 2G(0) = 2$$

where y_0 corresponds to $x=0$,

$$\begin{aligned} G(y_1) &= 2G(x_1) = 2G(y_0) = 4 \\ &\text{where } y_1 \text{ corresponds to } x_1 = y_0, \\ G(y_2) &= 2G(x_2) = 2G(y_1) = 8 \\ &\text{where } y_2 \text{ corresponds to } x_2 = y_1, \\ G(y_k) &= 2G(x_k) = 2G(y_{k-1}) = 2^{k+1} \\ &\text{where } y_k \text{ corresponds to } x_k = y_{k-1}. \end{aligned}$$

In this way a set of values for G can be obtained. A smooth curve connecting all such calculated points will enable one to find any value of $G(x)$ for a given value of x . In a similar way sets of values can be obtained from the other two experimental curves. Instead of using any one of the curves alone the values of G were chosen to best fit all three sets of data, taking into account the fact that the observed points for the 10-tone data might be low at the higher levels where b would be less than unity. The values for the function which were finally adopted are given in Table III. From these values

the three solid curves of Figs. 6 and 7 were calculated by the equations

$$\begin{aligned} G(y) &= 10G(x), \\ G(y) &= 2G(x), \\ G(y) &= \frac{1}{2}G(x). \end{aligned}$$

The fit of the three sets of data is sufficiently good, we think, to justify the point of view taken in developing the formula. The calculated points for the 10-component tones agree with the observed ones when the proper value of b_k is introduced into the formula. In this connection it is important to emphasize that in calculating the loudness level of a complex tone under the condition of listening with one ear instead of two, a factor of $\frac{1}{2}$ must be placed in front of the summation of Eq. (10). This will be explained in greater detail later. The values of G for negative values of L were chosen after considering all the data on the threshold values of the complex tones studied. These data will be given with the other loudness data on complex tones. It is interesting to note here that the threshold data show that 10 pure tones, which are below the threshold when sounded separately, will combine to give a tone which can be heard. When the components are all in the high pitch range and all equally loud, each component may be from 6 to 8 db below the threshold and the combination will still be audible. When they are all in the low pitch range they may be only 2 or 3 db below the threshold. The closeness of packing of the components also influences the threshold. For example, if the ten components are all within a 100-eps band each one may be down 10 db. It will be shown that the formula proposed above can be made to take care of these variations in the threshold.

There is still another method which might be used for determining this loudness function $G(L)$, provided one's judgment as to the magnitude of an auditory sensation can be relied upon. If a person were asked to judge when the loudness of a sound was reduced to one half it might be expected that he would base his judgment on the experience of the decrease in loudness when going from the condition of listening with both ears to that of listening with one ear. Or, if the magnitude of the sensation is the number of nerve discharges reaching the brain per second, then when this has decreased to one half, he might be able to say that the loudness has decreased one half.

In any case, if it is assumed that an observer can judge when the magnitude of the auditory sensation, that is, the loudness, is reduced to one half, then the value of the loudness function G can be computed from such measurements.

Several different research workers have made such measurements. The measurements are somewhat in conflict at the present time so that they did not in any

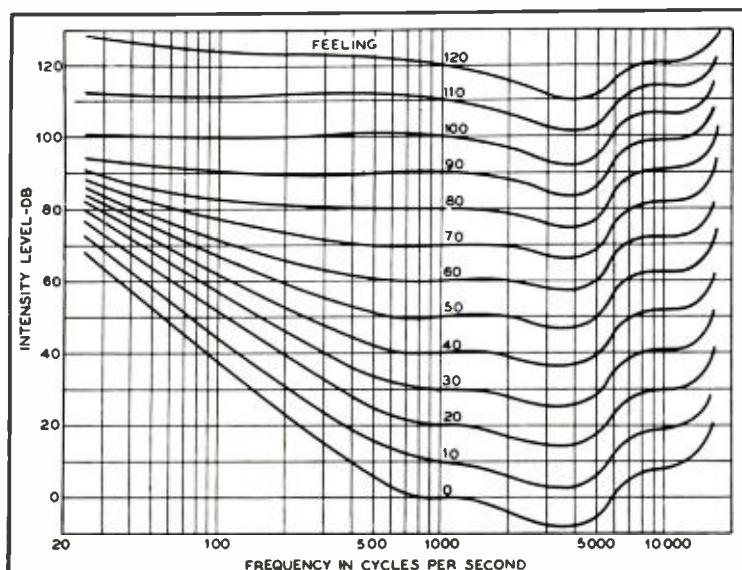
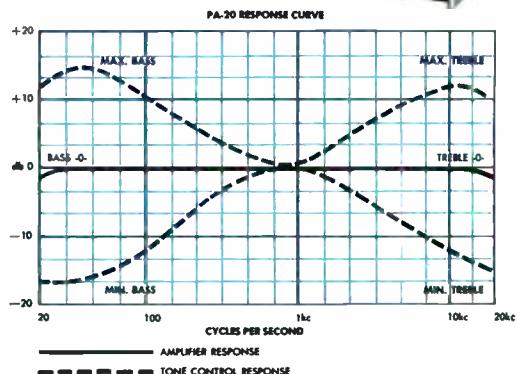


Fig. 4. Loudness level contours.

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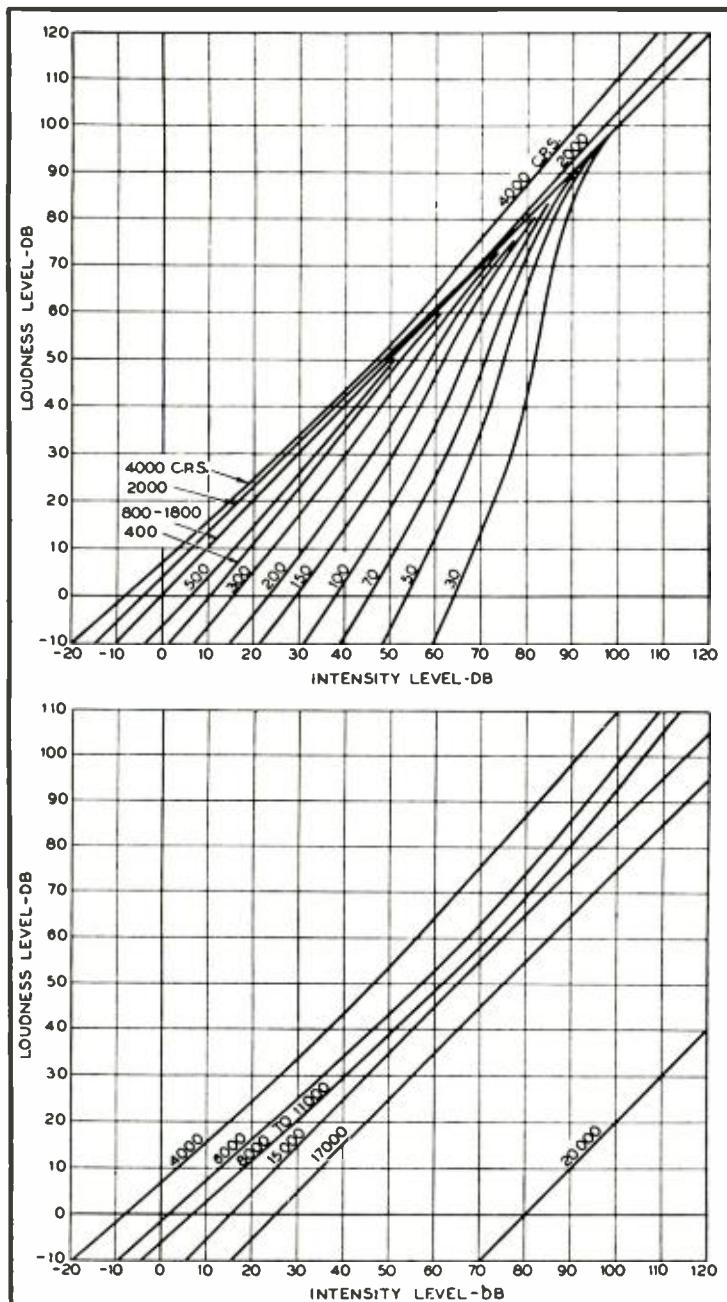


Fig. 5. (A and B)—Loudness levels of pure tones.

way influence the choice of the loudness function. Rather we used the loudness function given in Table III to calculate what such observations should give. A comparison of the calculated and observed results is given below. In Table IV is shown a comparison of calculated and observed results of data taken by Ham and Parkinson.⁸ The observed values were taken from Tables 1a, 1b, 2a,

2b, 3a and 3b of their paper. The calculation is very simple. From the number of decibels above threshold S the loudness level L is determined from the curves of Fig. 3. The fractional reduction is just fractional reduction in the loudness function for the corresponding values of L . The agreement between observed and calculated results is remarkably good. However, the agreement with the data of Laird, Taylor and Wille is very poor, as is shown by Table V. The calculation was made only

for the 1024-cps tone. The observed data were taken from Table VII of the paper by Laird, Taylor and Wille.⁹ As shown in Table V the calculation of the level for one fourth reduction in loudness agrees better with the observed data corresponding to one half reduction in loudness.

Firestone and Geiger reported some preliminary values which were in closer agreement with those obtained by Parkinson and Ham, but their completed paper has not yet been published.¹⁰ Because of the lack of agreement of observed data of this sort we conclude that it could not be used for influencing the choice of the values of the loudness function adopted and shown in Table III. It is to be hoped that more data of this type will be taken until there is a better agreement between observed results of different observers. It should be emphasized here that changes of the level above threshold corresponding to any fixed increase or decrease in loudness will, according to the theory outlined in this paper, depend upon the frequency of the tone when using pure tones, or upon its structure when using complex tones.

DETERMINATION OF THE FORMULA FOR CALCULATING b_k

Having now determined the function G for all values of L or L_k we can proceed to find methods of calculating b_k . Its value is evidently dependent upon the frequency and intensity of all the other components present as well as upon the component being considered. For practical computations, simplifying assumptions can be made. In most cases the reduction of b_k from unity is principally due to the adjacent component on the side of the lower pitch. This is due to the fact that a tone masks another tone of higher pitch very much more than one of lower pitch. For example, in most cases a tone which is 100 cps higher than the masking tone would be masked when it is reduced 25 db below the level of the masking tone, whereas a tone 100 cps lower in frequency will be masked only when it is reduced from 40 to 60 db below the level of the masking tone. It will therefore be assumed that the neighboring component on the side of lower pitch which causes the greatest masking will account for all the reduction in b_k . Designating this component with the subscript m , meaning the masking component, then we have b_k expressed as a function of the following variables.

$$b_k = B(f_k, f_m, S_k, S_m). \quad (15)$$

⁸ L. B. Ham and J. S. Parkinson, "Loudness and intensity relations," *J. Acous. Soc. Am.* 3, 511 (1932).

⁹ Laird, Taylor and Wille, "The apparent reduction in loudness," *J. Acous. Soc. Am.* 3, 393 (1932).

¹⁰ This paper is now available. P. H. Geiger and F. A. Firestone, "The estimation of fractional loudness," *J. Acous. Soc. Am.* 5, 25 (1933).



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How to get the heaviest possible turntable for smooth, absolutely quiet operation without sacrificing fast starts and stops.

That's the problem Thorens engineers faced when they set out to build the best four-speed, 12-inch, hi-fi turntable money can buy. You'll be amazed at the simplicity of their solution.

The new TD-124 really has two turntables in one: (1) a heavy 10-lb. rim-concentrated, cast-iron flywheel (outweighs 16" aluminum turntables) (2) a light aluminum cover, or turntable proper. An exclusive, Thorens-originated clutch couples or decouples the light aluminum table to the heavy flywheel for instant starts and stops. What's more, the Thorens double turntable system gives you the weight of a cast-iron table (3 times as heavy as aluminum) without danger of attracting any pickup magnet. And with this unique construction, your pickup gets magnetic shielding from motor or transformer hum fields by the iron turntable.

Ask your hi-fi dealer to show you the Thorens TD-124. Better yet, arrange to hear one of those critical, slow piano records on the TD-124. If you don't know who your dealer is, write Thorens Company, Dept. A127, New Hyde Park, N.Y. 79



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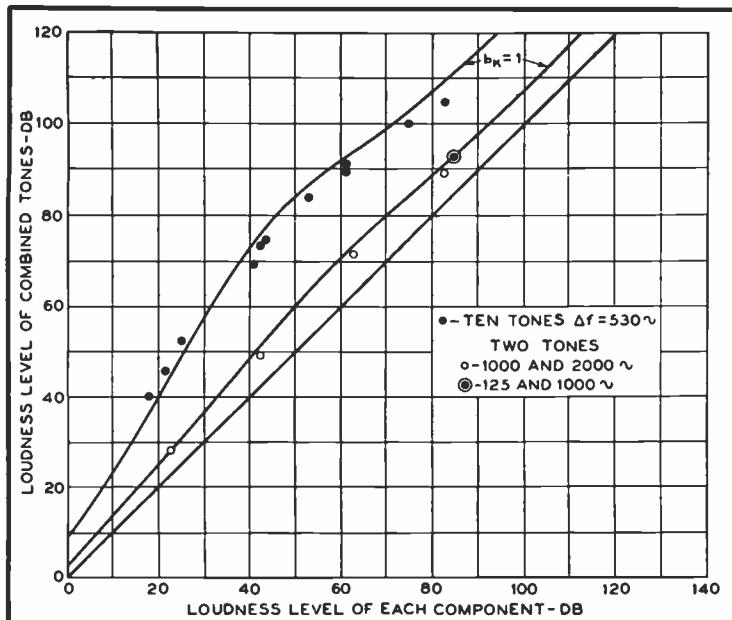


Fig. 6. Complex tones having components widely separated in frequency.

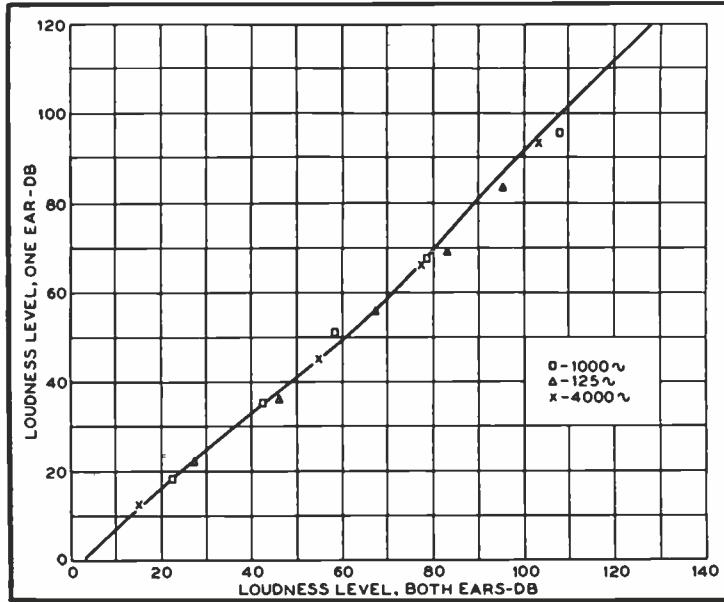


Fig. 7. Relation between loudness levels listening with one ear and with both ears.

where f is the frequency and S is the level above threshold. For the case when the level of the k th component is T db below the level of the masking component, where T is just sufficient for the component to be masked, then the value of b would be equal to zero. Also, it is reasonable to assume that when the masking component is at a level somewhat less than T db below the k th component, the latter will have a value of b_k which is unity. It is thus seen that the fundamental of a series of tones will always have a value of b_k equal to unity.

For the case when the masking component and the k th component have the same loudness, the function representing b_k will be considerably simplified, particularly if it were also found to be independent of f_k and only dependent upon the difference between f_k and f_m . From the theory of hearing one would expect that this would be approximately true for the following reasons:

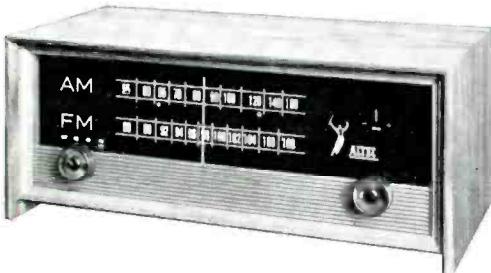
The distance in millimeters between the positions of maximum response on the basilar membrane for the two components is more nearly proportional to differences in pitch than to differences in frequency. However, the peaks are sharpest in the high-frequency regions where the distances on the basilar membrane for a given Δf are smallest. Also, in the low frequency region where the distances for a given Δf are largest, these peaks are broadest. These two factors tend to make the interference between two components having a fixed difference in frequency approximately the same regardless of their position on the frequency scale. However, it would be extraordinary if these two factors just balanced. To test this point three complex tones having ten components with a common Δf of 50 cps were tested for loudness. The first had frequencies of 50-100-150 . . . 500, the second 1400-1450 . . . 1900, and the third 3400-3450 . . . 3900. The results of these tests are shown in Fig. 8. The abscissae give the loudness level of each component and the ordinates the measured loudness level of the combined tone. Similar results were obtained with a complex tone hav-

(Continued on page 83)

TABLE I — VALUES OF $G(L_k)$

L	0	1	2	3	4	5	6	7	8	9
-10	0.015	0.025	0.04	0.06	0.09	0.14	0.22	0.32	0.45	0.70
0	1.00	1.40	1.90	2.51	3.40	4.43	5.70	7.08	9.00	11.2
10	13.9	17.2	21.4	26.6	32.6	39.3	47.5	57.5	69.5	82.5
20	97.5	113	131	151	173	197	222	252	287	324
30	360	405	455	505	555	615	675	740	810	890
40	975	1060	1155	1250	1360	1500	1640	1780	1920	2070
50	2200	2350	2510	2680	2880	3080	3310	3560	3820	4070
60	4350	4640	4950	5250	5560	5870	6240	6620	7020	7440
70	7950	8510	9130	9850	10600	11400	12400	13500	14600	15800
80	17100	18400	19800	21400	23100	25000	27200	29600	32200	35000
90	38000	41500	45000	49000	53000	57000	62000	67500	74000	81000
100	88000	97000	106000	116000	126000	138000	150000	164000	180000	197000
110	215000	235000	260000	288000	316000	346000	380000	418000	460000	506000
120	556000	609000	668000	732000	800000	875000	956000	1047000	1150000	1266000

THE ALTEC 306A AM-FM TUNER



*"...the most sensitive tuner ever tested"**

The ALTEC LANSING 306A features an exceptionally large six gang tuning condenser which is fully shielded and mounted directly to the chassis for perfect grounding, a dry rectifier for long stable life, complete isolation between transformers and power mains and a chassis layout which reduces coupling between circuits to a minimum that easily meets F.C.C. radiation requirements. The FM section features a Foster-Seeley (Armstrong) detector, a "cascode" low noise RF stage, a triode low noise mixer stage, AFC and two limiter stages.

The AM section features three IF transformers with optimized coupling for flat pass band and maximum noise rejection. This use of specially designed and over-coupled IF transformers provides maximum band width with extremely sharp skirt attenuation for maximum fidelity.

These features, careful chassis layout and intensive testing and alignment account for the superior performance of this tuner. Examine the 306A closely. Compare its performance critically. You will see why it is considered the world's finest tuner for sensitivity, selectivity, stability and long life. Like all ALTEC products its performance specifications are guaranteed. Price: (less cabinet), \$198.00. Walnut, Blonde or Mahogany Cabinet, \$18.00. *According to one of nation's leading testing laboratories.

THE ALTEC 305A AM TUNER



The 305A has been designed specifically for use in those areas where FM reception is not available or for use with the 306A for stereo broadcast reception. It provides the maximum possible quality from AM broadcasting through the utilization of a special circuit which provides the greatest possible band width. Many AM tuners have both broad and narrow band selection but the broad band position invariably has so little skirt attenuation that it is virtually unusable. The 305A uses ALTEC developed and produced IF transformers of an unusual design which permits them to be over-coupled to provide extremely sharp skirt attenuation. This sharp attenuation provides the greatest usable band width for maximum fidelity, and strong noise rejection for quiet operation and freedom from station interaction. Price: (less cabinet), \$99.00. Walnut, Blonde or Mahogany Cabinet, \$18.00.



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12-7

Equipment Review

Dyna Preamplifier and Dynakit III 60-watt power amplifier—Fairchild 412-1 turntable and 280-A transcription arm—General Electric VR-II variable reluctance pickup—The Garrard Line

DYNACO, INC.

Slightly over a year ago we reviewed the original Dynakit II power amplifier (Sept. 1956) with its unusual—for then—50-watt output. Now there are many 50-watt amplifiers on the market, and some of still higher power, and it is somewhat of a surprise to note how many of them employ the same circuit as that of the Dynakits. The newest model, the Dynakit III, is rated at 60 watts and incorporates a few features that were not part of the earlier model. While the circuit is essentially the same, the output tubes are KT-88's, which accounts largely for the increased output. In addition, a filter choke has been added, improving the signal-to-noise ratio, and a 11.2-ohm resistor has been added from the cathodes of the output tubes to ground—an improvement towards more output linearity that has already been recommended as a suggested change for earlier owners of Dynakit II.

The new unit is the same size as its predecessor—9 by 9 by 6½ in.—and is of similar appearance, as shown in Fig. 1. Rated output is obtained from an input of 1.6 volts, and the model tested (which was assembled in slightly less than two hours) reached 68 watts at 2 per cent IM distortion. Output impedances of 4, 8, and 16 ohms are available, and the unit provides power for Dynakit and Heathkit preamplifiers directly, or for most others if proper connections are made to the power socket.

The Dyna Preamp is an interesting design, conventional in some respects, unusual in others. The tone control action is obtained from a feedback circuit with somewhat less interaction than is usual for the average preamp. One useful feature is the "Special" input which may be wired by the builder to be equalized for microphone or tape head, or it may be employed as an additional RIAA phono position, depending on the user's requirements. In the latter connection, it is possible to leave two pickups plugged in at all times, with front-panel switching—accommodating, for example, a changer and

Fig. 1. From a box of parts to a 60-watt amplifier in about two hours, the new Dynakit III is a model any kit builder will enjoy.



a turntable at the same time. Another very desirable feature is the rectifier-filter circuit which permits the use of a 6.3-volt a.c. source to provide some 11.5 volts of d.c. for heater supply. It should be noted that when this arrangement is used, the ground connection normally present in the power amplifier should be removed, since the ground on the heater circuit is best obtained from the potentiometer in the preamp. The Dynakit III is normally wired with the heater winding free from ground, and if it is to be used with any other preamplifier the center tap should be grounded. Similarly, if the Dyna preamp is used with any other power amplifier, the ground on the heater circuit of the other power amplifier should be lifted. Figure 2 shows the external appearance of the Dyna preamp, while Fig. 3 shows the internal arrangement. The use of pre-assembled etched-wiring panels reduces construction to a relatively simple operation. In spite,

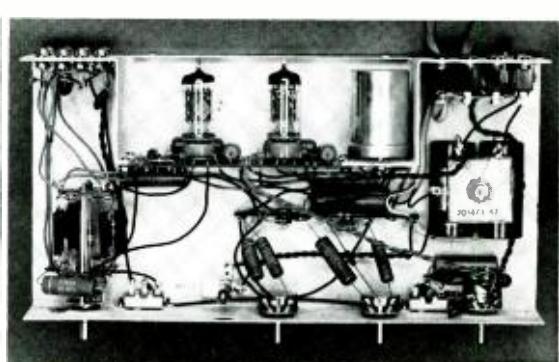
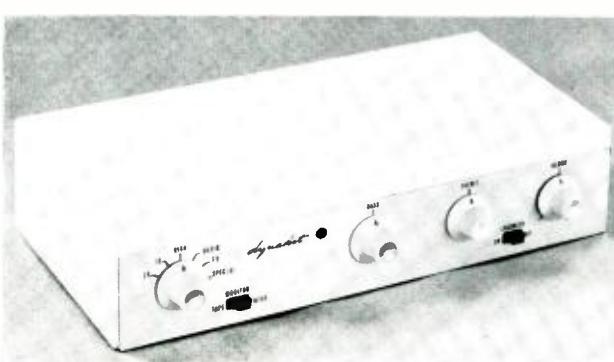
however, of the ease of construction, it is likely that most users would be very well satisfied with the Dyna models. **M-18**

FAIRCHILD

In general it may be said that the simplest form of any particular device might well be the best, since there are likely to be fewer parts and consequently less chance of trouble. Thus the simplest form of a phonograph turntable could well be the platter with a suitable bearing, a driving motor, and a belt drive between them. This permits the motor to be mounted as flexibly as possible, and removes any actual mechanical contact between motor and turntable, since the belt would undoubtedly be made of some material which would not transmit vibrations.

Such a device is the Fairchild 412-1 turntable—a single-speed model for those whose principal interest in records centers

Fig. 2 (left). The Dyna preamplifier kit ends up as a neat and attractive unit with excellent performance. Note left slide switch which connects monitor circuit to tape recorder without need for changing plugs. Fig. 3 (right). Inside view of Dyna preamp. Tubes are completely enclosed and shielded when cover is in place.





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... get traditional **Jensen** quality!

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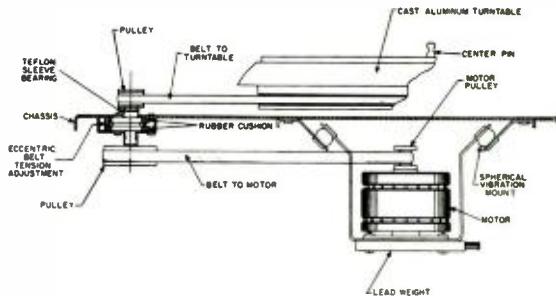


Fig. 4 (left). The Fairchild 412-1 turntable mounted in a hardwood cabinet which accommodates also the 280 transcription arm. Entire unit is large, but a belt drive from motor to idler and another belt drive from idler to turntable holds rumble to a minimum. Fig. 5 (above). Cross-sectional view of the 412-1 turntable showing relative position of the various elements.

around the LP. However, for those who need the other speeds, the Electronic Drive unit may be employed. Basically, therefore, the turntable unit consists of the platter, a motor, and a belt—although, actually, to obtain suitable speed reduction there is an intermediate idler, with two belt drives. One belt drives the idler from the motor, and the other drives the turntable from the idler. Figure 4 shows the complete unit, together with the transcription arm, and Fig. 5 shows the mechanical arrangement in cross section.

The driving motor—a hysteresis-synchronous model—is mounted in a flexible cradle with highly compliant suspension which eliminates transmission of vibration (and audible noise) to the chassis. The idler is mounted to the chassis with rubber cushions, and is equipped with Teflon sleeve bearings, the whole idler assembly being mounted in an eccentric which permits adjustment of belt tension. The recognized speed constancy of the hysteresis-synchronous type of motor ensures extreme speed accuracy at the turntable proper—the production models being held to an absolute speed accuracy of closer than 0.3 per cent.

The turntable platter is a heavy aluminum casting, dynamically balanced, and its hardened steel shaft is carried in lapped well provided with lubrication grooves, the thrust being taken on a hardened steel ball riding on a Nylon seat. Rumble was so low as to be extremely difficult to measure, since even the monodirectional grooves on most test records show some "rumble" when the reproducing equipment finally becomes good enough. Suffice that rumble is entirely *inaudible* with any records we played at well above normal listening level.

For those who need other speeds, the Electronic Drive unit may be added at any time. This unit simply provides other frequencies of supply voltage by means of an oscillator—60 cps being normal for the 33 1/3 rpm speed, and thus equivalent to normal line supply frequency. For 16 2/3 rpm, the oscillator supplies 30-cps drive voltage; for 45 rpm the supply frequency is 81 cps; and for 78 rpm the frequency is 141 cps. Since the absolute speed of the hysteresis-synchronous motor is dependent on the frequency of the supply voltage any speed desired can be obtained by changing the frequency of the oscillator. This makes an especially desirable unit for use in areas where 60 cps is not the normal line frequency or where the frequency is not carefully controlled. The Electronic Drive unit can also be used

from practically any voltage source—ac, from 85 to 135 volts at from 40 to 400 cps; dc, with any type of inverter, which does not need to be frequency-controlled; or batteries, with an ordinary vibrator-inverter. The ED unit is normally used with four fixed output frequencies, all of which have vernier adjustments, but the output frequencies could be tailored by any user having special requirements with relatively little trouble.

The turntable unit requires a clearance of 6 1/8 in. below the mounting board, and the hardwood base shown in Fig. 4 is 21 1/4 by 14 1/2 by 7 1/2 in., actually not much larger than the turntable unit itself. The top board is mounted with acoustic isolation to minimize the effects of external vibration.

The 280A transcription arm is an improved model of the earlier Fairchild arm, and has a minimum of bearing friction—both vertically and horizontally—low vertical mass, and a detent which holds the arm fixed in the rest position without any additional arms or holding devices. The cartridge is carried on a removable slide to which electrical contact is made by a pair of springs which short out the leads when the cartridge slide is removed. Arm resonance has been held to a minimum, with no effect whatever being noticed above 12 cps. The arm is an attractive unit, and well complements the high quality of the turntable. M-19

GENERAL ELECTRIC

The new GE cartridge—VR-II—is likely to continue the long tradition its predecessor has maintained, that of being a very

good pickup at a very low price. The overall frequency range has been increased to provide better response above 10,000 cps; compliance has been increased; and tracking in a typical transcription-type arm is satisfactory at a stylus force of only 4 grams. Figure 6 shows the dual-stylus model 4G-series—the suffix numbers -050 indicating two sapphires, -052 indicating a 1-mil diamond and a 3-mil sapphire, while -053 indicates two diamonds.

With a load resistance of 6200 ohms the cartridge has a roll-off which corresponds with the RIAA curve, and the output at a stylus velocity 10 cm/sec has a nominal value of 22 millivolts. Compliance is rated at 1.7×10^{-6} em/dyne, which—while not especially high—indicates that the pickup should be sturdy and require a minimum of "kid glove" treatment. Suitable tracking force for the pickup—using as an indication the minimum intermodulation distortion point—appears to be between 3.5 and 4.5 grams, and the cartridge operates satisfactorily at a 6-gram force in good-quality record changers.

Susceptibility to pickup of hum from nearby fluorescent lamps or to static pops resulting from build-up of static charges on the record surface has been reduced appreciably by the use of an electrostatic shield which is designed to be grounded to the "low" terminal of the pickup when it is installed in the head.

The body of the cartridge is not as wide as in the previous models, which makes it possible to install the VR-II in some of the narrower arms used in many of the "packaged" hi-fi sets. Thus better quality can be available to a wider group of potential users than heretofore—a feature

Fig. 6. General Electric's new VR-II cartridge, available in a number of types and stylus arrangements.



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GS *Seventy Seven* *

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The new GS-77 provides a quality of performance unsurpassed by turntables up to double the price. Flutter and wow are virtually non-existent. Rumble has, for all practical purposes, been eliminated. And as for automatic conveniences — it is, without doubt, the most advanced record changer of our time.

There is more originality in the GS-77 than in all other changers combined! See for yourself.

'SPEEDMINDER'*...the amazing GS-77 feature that automatically selects correct turntable speed, and gives you record and stylus protection no other changer can equal.

You simply set the indicator to **'SPEEDMINDER'** and automation takes over ...

- with the standard groove stylus in play position, the changer automatically plays at 78 rpm.
- with the microgroove stylus in position, the changer automatically intermixes and plays 33 and 45 rpm records without regard to speed, size, or sequence.

TURNTABLE PAUSES during change cycles and doesn't resume motion until next record has come into play position and stylus is in lead-in groove. Eliminates record surface wear caused by grinding action of record dropping on moving disc—a common draw-back in other changers. And the change cycle lasts only 5 seconds — fastest in the field.

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Every feature[†] spells—Greater Convenience and Better Performance — The ARM is shock suspended and damped, effecting complete acoustical isolation from deck plate and motor and practically eliminating resonance. An accessible vernier control adjusts stylus pressure to match any cartridge requirements. Once adjusted, the variation of stylus pressure between the first and tenth record on the table does not exceed 1 gram. Transcription arm convenience includes: finger lift for manual play, as well as indicator to facilitate location of stylus in groove. The MOTOR is 4-pole induction, dynamically balanced, hum shielded and shock mounted — all to assure accurate, constant speed, and smooth operation.

The IDLER and other rotating parts are precisely centered and mounted on low friction bearings. Idler automatically disengages in 'off' position. Prevents flat spots and wow. MUTING SWITCH and R/C filter network squelch all annoying sounds.

The GS-77 is absolutely jam-proof — built for years of trouble-free performance. A single knob controls all automatic and manual operations. The changer is pre-wired for easy installation, and is dimensioned to replace most changers.

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Styling of the new GS-77 is gracefully simple — enhanced by its ebony and brushed gold finish and oyster white turntable mat. For a thrilling experience — see it — hear it at your high fidelity dealer. Descriptive literature available on request. Dept. A-12.

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Fig. 7. Garrard Model T "Mark II" 4-speed manual record player—neat and compact.

which will be of special interest to the audio service man who is called on to make improvements in sets of this type. It is quite likely, therefore, that the VR-II will carry on the tradition of being the "work horse" of the magnetic pickups. M-20

THE GARRARD LINE

It has long been the custom of this department to review equipment of the type that the average reader considers "standard" in that it rarely seems to change appreciably from year to year. This description applies particularly well to the Garrard line of record players and changers—as well as the 301 transcription turntable—because such minor improvements as may be introduced into the various units are not sufficient to warrant a new model designation. While the Model T "Mark II" was reviewed in July of this year, and the new TPS-10 arm was described in the October issue, the remainder of the line has not been discussed since the introduction of the RC88, RC98, and RC121 models over a year ago.

Figure 7 shows the Model T, which is a manual record player with four speeds. The pickup shell is the same as those used on the three changers, which simplifies the problem of the user who may have a changer in his home but who occasionally uses the smaller manual unit as a "portable", for example. The motor starts when the arm is moved fully to the right, and shuts off automatically at the end of the record. An arm rest is provided, and the entire unit is quite compact.

The RC88—which might be described as



Fig. 8. The Garrard "Professional" model 301 transcription turntable—a three-speed unit of exceptionally quiet performance.

the common garden variety since these are the Garrard models most often encountered—is shown in Fig. 9. This model uses the pusher platform type of record change for 10", and 12" records, and a center-drop spindle for the 7" 45's. One interesting and useful feature is the spring mounting used for all of the changers as well as for the Model T. To make installation, the mountings are attached to the base plate and simply pressed into the holes on



Fig. 9. The RC88 record changer—four speeds, automatic or manual operation.

The underside of the 98 is shown in Fig. 11, and it is identical with the 88 except for the vernier speed control housing shown at the left.

Model RC121, shown in Fig. 10, uses the simpler center-drop spindle for both types of records. This results in a smaller base plate that can usually be accommodated in the space available in existing phonographs when a change to a better quality of turntable is desired or when the user feels that he wants the 16½ rpm speed. Like all the other models, no belts are used between motor shaft and idlers, but a more conventional turret drive is employed to effect the speed changes.



Fig. 10. Model RC121 is more compact because of the center-drop spindle, can fit into many existing phonographs.

the motor board, levelling screws being accessible from the top so that even when the motor board itself is not level the changer can be made so readily.

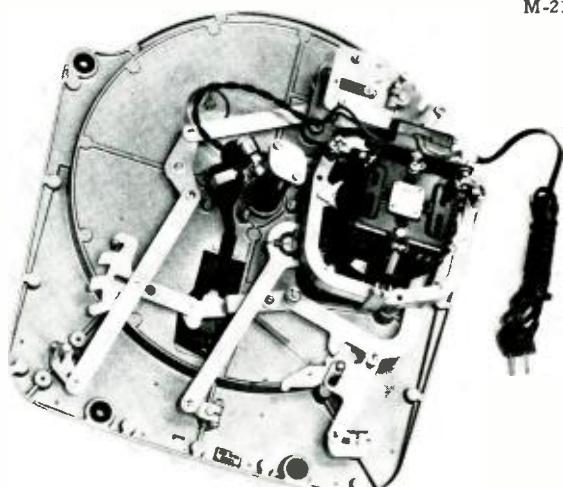
Model RC98 is essentially the same as the 88 with the addition of a vernier speed adjustment which covers the range of about ± 4 per cent, permitting those who wish to play records with a piano or other instrument to match the pitch properly.

Figure 8 shows the top view of the Model 301 transcription turntable, which has already established an enviable reputation for itself. Using the same basic drive principles, the transcription model is naturally constructed with every possible thought being given to the reduction of rumble. The underside view of this model shows the "battleship" type of construction, with the motor being supported in a cradle by means of rubber-damped springs, and the vernier speed control isolated from the motor by springs to minimize any transmission of motor vibration—and there is very little from this dynamically balanced motor—to the chassis. An interlock prevents changing speeds when the motor is running, and the ON-OFF switch control is separate from the SPEED SELECTOR to eliminate the possibility of turning the unit on to a wrong speed—a disaster in professional applications.

As the leader in the Garrard line, the 301 well deserves its excellent reputation.

M-21

Fig. 11 (below). Underside view of the deluxe RC98. The vernier speed control—which changes the electrical circuits of the motor itself—is in the perforated housing at the left. The RC88 is essentially identical except for this control. Fig. 12 (right). Underside of the 301 transcription turntable. Note the extremely rugged construction with thorough isolation of motor from chassis.



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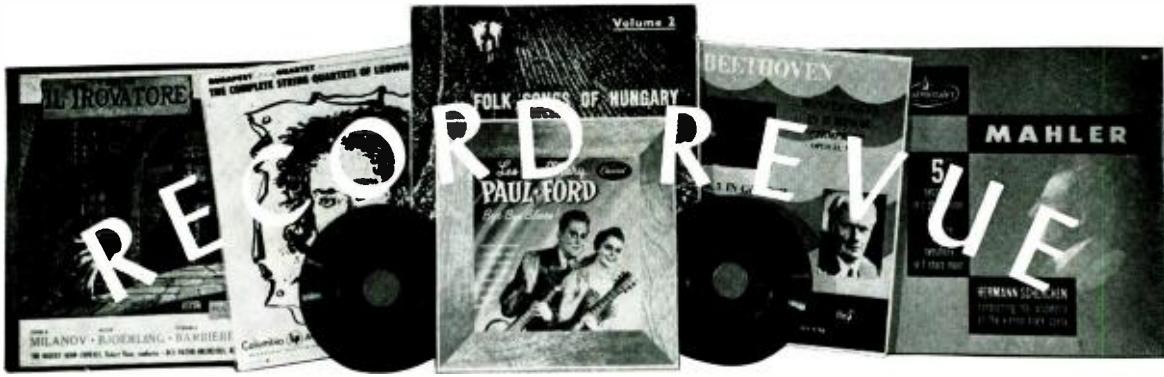
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RECORD REVUE

1. WORDS, AMAZIN' WORDS

Shakespeare: Hamlet—the Baylor Theatre Production, 1957. Baylor Univ., Waco, Texas. Word Record W-6002-3 (3) (With script, ill. booklet.)

Wonders will never cease! Here is an ultra-Hamlet to knock you for a loop. Blurb on the cover says "The first deadly NEW Hamlet in 355 years . . . three actors playing each major role"—and, by golly, that is literally true.

There are three simultaneous Hamlets here, and three queens, three kings, three Poloniuses, Ophelias, Laertes, Horatios. Even the play-within-the-play has triple everything. The cast is enormous. Each triple character appears as a unit, all three, and the trio act and speak throughout as a team. When four or five characters are onstage the babble of voices is like Times Square in the rush hour. It takes six people to play a love scene!

The play was staged in a theatre with swivel seats surrounded by stages on all sides; the show goes on all around and the audience pivots. Music comes from strange drums, from the inside of pianos, wood blocks, sections of iron pipe. Costumes and sets are timeless and modern. The script—Shakespeare—is rearranged and adapted.

And yet, in spite of all this (or because of it), the production, even on records, is really convincing.

Yes, there is a good deal of conventional stage stuff left, perhaps more than the players are aware. Too much chattering and moaning, as actors love to do in tragedies, too much fateful thumping of drums. The speaking accents are often forced, as Shakespeare usually is today. (Some, however, are delightfully Texan, including one of the three Hamlets.) On casual listening you might class this as just another acting uproar, a lot of stage-struck fanatics making pretentious noise. There is that aspect to it—as to much serious-minded playmaking these days. Dreadfully dedicated.

Yet if you will sit down and follow the printed script (to keep yourself straight as to how many of whom is who) you will find this an exciting and moving show, as it has seldom been for us ordinary non-drama souls. The thing works.

For, when you get down to it, this is simply Shakespeare done in our own terms, as we do things. We like to divide and analyze people and things into facets. On the stage, we divvy up characters into aspects, separate them. And in opera, too, same idea. Saint Theresa I and II in "Four Saints in Three Acts" of Thomson, Dr. Jekyll and Mr. Hyde. The two sisters with the same name in Kurt Weill's "Seven Deadly Sins": just two aspects of the same gal. You'll even remember such things in the movies, too.

We're crazy for symbolism. We want our actors to represent things, to be symbolical, rather than to be whole people. So—three Hamlets, each a facet of the whole man.

* 780 Greenwich St., New York 14, N. Y.

EDWARD TATNALL CANBY*

Three who act as one person, speak one character's lines, who appear always together.

You will find that it all makes remarkably good sense, this facetizing of a character into aspects. You quickly become used to three voices for Hamlet, three for Polonius, and you soon get to know them individually, as contrasting aspects of the persons involved.

That it does make sense, of course, is due to some very expert tailoring of the actual speech patterns, dividing one text among three voices. The three actors speak sometimes together, sometimes singly, often in overlapping phrases, with chorus-like repetitions, fading out, fading in—and here is one of the oddest things about the whole production, particularly interesting to an audio man:

The broken-up lines, for three people, use extensive echo and pre-echo, almost exactly as we hear them in faulty LP grooves and in tape print-through—and as we hear them every day deliberately produced, by tape feedback, for everything from cigarette commercials to tapes-for-hire music. What could be more familiar, what more of the essence of now, than this echo-chorus? Here, it is used "live", purely vocally. A line is pre-echoed, faintly, before it is said aloud; or it is repeated, echo-style, dying away into the background as another voice picks up the foreground. Sheer audio mixing technique, without audio.

I assure you that the effect of this three-dimensional speech rhythm is fascinating. The new dramatic approach, the new intensity that it allows in the lines, is unforgettable. With this sort of speech counterpoint, who wants to go back to mere single sentences spoken by a single voice? Old fashioned, out of date.

Yes, I think I go along with the Baylor people. Youthful or no, this really is a NEW Hamlet, maybe the newest in 355 years, at that. I recommend it.

Poetry Readings in the Cellar, Cellar Jazz Quintet; Kenneth Rexroth, Lawrence Ferlinghetti. Fantasy 7002

Maybe you saw the piece in Life mag about the San Francisco poets and the slightly "loony" renaissance of poetry and other arts in that lively city. Here is the sound you saw in the pictures, and it'll make your hair curl.

Kenneth Rexroth is a born rouser of fever-pitch emotions and he knows it. Dogmatic, sharp, fanatical, his rasping voice at first may make you smile a bit, at these odd-ball poets; but as the record continues and the violence grows ever more, you will stop smiling and begin to churn. When the side ends, chances are you will be furiously angry. I was. Say no more—judge it for yourself, but expect a very potent sort of shock treatment.

The other poet, Ferlinghetti, is a more pleasant personality and his intentions are to entertain as well as to satirize—his double-takes are acid, but mostly pretty sharp too. I didn't mind him a bit, nor did the Cellar audience. The Cellar is a night club, by the way.

The jazz improvisations are a good idea and, in fact, the whole business of combining this sort of music-making with poetry is an

excellent and constructive experiment, worth trying many times again.

Cervantes (trans. Starkie): Don Quixote. Excerpts read by Walter Starkie.

Mentor 12-A 1

This slightly forbidding-looking title covers one of the funniest and most unexpected "literary" records I've hit yet—Don Quixote writing the Irish green.

Cervantes, of course, was Spanish. His famous satirical stories of the idealistic Don who chased windmills, assisted by his prosaic but faithful "squire" (squire), Sancho Panza—the Don tall and gawky, Sancho short and fat on a donkey—were a studied jibe at the prosaic modern world of the 16th century as compared to the flowering of gallantry and knighthood of the past. Hideous new pistols, gunpowder, these were the modern horrors that had killed the spirit of chivalry—or so the Don thinks. Cervantes leaves you wondering, as the Don's chivalry shatters the windmills and unhorses the knight himself!

All that was Spanish; but Walter Starkie, a long-time expert in Spanish culture, is from Dublin University. Mix a bit of the Irish with anything else and what do you get? That's what you have here. It is a beautifully done translation and a very exciting and utterly hilarious reading—straight out of Ireland. This man is a born reader-actor. He has a high, wiry voice and a positively fabulous mike personality, if unlike any you could have imagined. He is violently enthusiastic, he gets carried away by his own excitement and you will be swept along too.

But best of all is the Irishness. In the parts concerning the Don himself it is not so much in the speech as in the gusto, the tilt, the glitter of excitement and drama. Give an Irishman a stage . . . The Sancho Panza episodes are something else, for there Mr. Starkie simply converts the good Sancho into a sheer 100 per cent Irish countryman, speech and all, and the same for his wife. Most of one whole record side, thus, is an argument between Sancho and Mrs. Sancho as to whether (when success comes and Sancho is made a Governor) Mrs. S. and progeny shall become grand aristocracy. She holds out for the simple virtues; he fights for the grandiloquencies, and the ensuing battle of words is about as Spanish as a Shamrock. Such a flow of eloquence!—and you'll soon forget that it all comes from one little Irish professor, expert in Spanish culture.

P.S. You won't find a better way to discover why old Cervantes is famous for his Don Quixote. Self-evident, in these Irish terms.

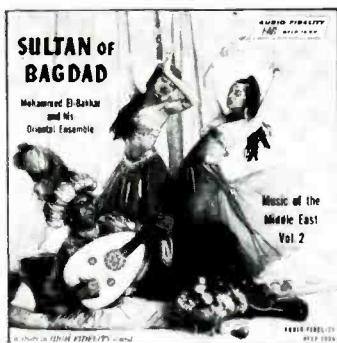
The Living Talmud—The Wisdom of the Fathers and its Classical Commentaries. Judah Goldin.

Mentor 12-A 2

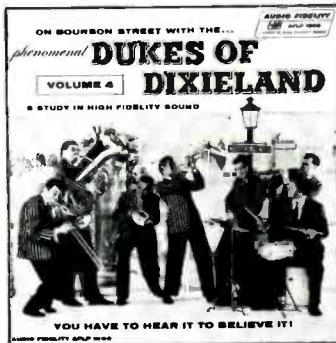
This could be meaningless for non-Jewish listeners, but it is far from it. On the contrary, though a bit more is taken for granted than most of us can understand (terms unexplained, for instance), the general exposition of the shape and significance of the great



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FUKUIN ELECTRIC

collection of commentary on basic pronouncements of classic Hebrew wisdom is most interesting. For the first time, I suspect, this will bring to some of us a sense of the immense importance and living force of this curious tradition—where for thousands of years, scholars have pored over the meaning of every phrase of the ancient fathers' maxims—and pored over each word and phrase of the later interpretations, slowly adding more and more to the mass.

The selected passages are from Judah Goldin's own new translation. They are given together with a very interesting look at the Hebrew language, as of biblical times and as of a thousand years later in the times of the commentary—especially interesting in view of the present-day rebirth of Hebrew as a still-growing language. The reverse side has the same passages read in the original Hebrew, and though I did not understand more than a couple of words here and there (from singing various Hebrew musical works), I listened to the very end and found the language beautiful to hear, just as sound.

Dr. Watson, Meet Sherlock Holmes; The Final Problem, (A. Conan Doyle). Sir John Gielgud, Sir Ralph Richardson, Orson Welles, et al. London LL 1568.

Capital good entertainment . . . and yet, somehow not as capital as I had expected. If you are like me, the very first words of these dramatizations will conjure up dozens and dozens of *Sherlock Holmes* shows, extending as serials back into the dim distant past as far as you can remember—for who hasn't heard (or seen) Holmes and Watson on the radio, TV, stage, or films? This will sound like a new episode in an endless series. Be sure to listen again next week, same time same station . . . but, of course, it isn't a serial; it's a record.

Here we have an all-star cast, two main actors with Sirs on their handles, plus the inevitable villain, Orson Welles. Good, and yet I found the whole thing rather ponderous, almost a bit sententious, the audible staging a trace on the amateur side. Could it be that our own eternal Holmes on the radio moved faster, more lightly, with more excitement and an easier sense of detective drama? I think so.

This version is terribly British and oddly dated. The emphasis is not so much on the plot—which is ageless—as on the British amenities, the well-bred British restraint and sense for what is good taste and proper manners. Especially in a tight spot. Never raise the voice, what-ho, always display the perfect *sang-froid!* Just listen to Holmes and Moriarty (villain) arguing ever so politely on the brink of a ghastly catastrophe, into which Holmes shortly will be deposited!

Not that this isn't in the original. It is, and it is both very British and very Victorian. Our blood-and-thunder stuff today is pitched on a screaming emotional plane, in comparison. When our characters are in desperate straits, they show it; they yell, or spit gravel words, or shoot their way out. Not Holmes—not Dr. Watson!

Now this can be made dramatic today, as it always has been. I miss the drama in this recording. Perhaps it is because these actors take the Holmes-Watson characters so literally (and so much for granted) that their dramatic force is lost on us. We don't take that sort of thing for granted any more.

And as for Holmes' famous violin, he (Campoli) plays one silly little piece, unctuously, so many times over and over that I could have wrung the idiot's neck. My dear Holmes, not *that*—again?

No, this isn't first rate Holmesiana.

2. CLASSIC

Stravinsky: Firebird Suite.

Tchaikowsky: Romeo and Juliet. N. Y. Philharmonic, Bernstein.

Columbia ML 5182.

Leonard Bernstein is now co-conductor of this famous orchestra and as such he is more or less bound to perform the major works of the standard repertory, though his strong point

is always the modern, in its every aspect. These two playings have fine recorded sound and a very respectable and well thought out pair of interpretations.

It's odd that Bernstein plugs the old-fashioned, Romantic aspect of the *Firebird* music, rather than the modern side of it—as does old Pierre Monteux in his RCA reading. Perhaps it is that Monteux, who was around for the premiere, still feels the revolutionary impact of *Firebird*, (as of 1910), whereas Bernstein, of a later generation, hears it primarily as an old-fashioned, youthful piece by a major modern composer. Interesting.

As for Romeo and Juliet, the ultra-poetic 1870 music just isn't for our day and our orchestras; with the best will, they simply cannot put into it the passionate excitement, the marvellous sense for poignant detail that, for instance, Willem Mengelberg got out of the score many years ago. To be fair to Bernstein, his version sounds less forced, more natural, more genuine than any modern one I've lately heard. It's good, and won't likely be better played anywhere else.

Schubert: Rosamunde; Serenade, Op. 135; Psalm #23, Op. 132. Diana Eustati, alto, Berlin Motet Choir, Berlin Philharmonic, Fritz Lehmann. Decca DXB 144 (2)

Here is another complete version of the various pieces that made up the rather extensive incidental music to the play, *Rosamunde*, plus the earlier overture that was thrown in, the *Magic Harp*, and two lovely choral pieces for women's voices and piano.

This *Rosamunde* is big and Brahms-like and, thus, both highly expressive and somewhat anachronistic. Schubert was not Brahms and not a late-Romantic composer, though undeniably his music was on the way, in many respects, towards that heavier, thicker kind of Romantic expression. Thus in this version the tempi tend to be rather heavy, the more serious passages taken with tremendous portentousness; the sighs and pantings are done to a turn and there is much high-Romantic swelling and dying away; the orchestra sounds enormous.

Now this contrasts nicely with the Westminster version of "Rosamunde" (XWN 18483)—which also includes the superb vocal numbers—in that the Westminster version under the American Dean Dixon is rather on the formal, precise side, with a certain stiffness to it, and no big-Romantic sweep at all. Yet the Dixon reading, done by Viennese performers, is closer to the right feeling for this early-Romantic music, even if not as musically set forth as this one.

Romantic or no, the chorus and solo parts in this new Decca version are lovely. The Berlin Motet Choir is splendidly plastic and expressive, both in the "Rosamunde" numbers and in the two exquisite choruses for women's voices and piano. Diana Eustati is the excellent alto solo in the recording.

Note that most versions of the "Rosamunde Incidental Music" include only the orchestral sections, leaving out the vocal numbers, which are decidedly not to be missed and perhaps the best music in the collection.

Beethoven: Piano Sonata #17 ("The Tempest")* Chopin: Three Etudes; Mazurka Op. 17, #4; Scherzo Op. 39. Dorothy Eustis, pf. Alfa 1001

This disc is put forth first of all as a technical feat of piano recording, pressed on Microfusion and recorded without dynamic range limitation. As such it will please hi-fi fans and those interested in recording problems, for it is in fact remarkably free from distortions and does appear to cover the whole dynamic range without too much loss in the soft parts. I would say that the potentially superior faithfulness of Microfusion pressing is fairly well put into practice.

As to the miking—it is not especially effective; for my ear the piano is too far away, somewhat thin, the sound a bit amateurish, like many a recording made in the home. Probably it is in fact a faithful job—it's just that we are now accustomed to hepped-up piano sound and, in fact, require it for the recorded medium. I am not one to favor literal realism when recorded trickery can get the musical power over better.

Miss Eustis is an excellent pianist—thanks be. Too many such technical experiments involve poor musical performance! No complaint, except for one odd instrumental mannerism: in the recitative-like passages in the Beethoven, of a sort very common in his music (the Ninth Symphony, for instance), she pedals the notes together into a big blur, which is disturbing to anyone who associates recitative, as Beethoven surely did, with the declaiming of sung works by a solo voice. A minor item, if interesting.

Schumann: Dichterliebe, Op. 48. Brahms: Six Songs. Dietrich Fischer-Dieskau, bar. Jörg Demus, pf. Decca DL 9930

The German Lied is a world to itself, with its own peculiar laws of interpretation—as peculiar, shall we say, as our own jazz and popular music. These are middle and late Romantic songs, and they are of the sort that can be interpreted with an enormously wide variation. In the actual physical sounds pronounced—for there is no set key, no fixed pitch (they can be transposed at will), and no special voice designated. Yet the boundaries of this great freedom are surprisingly strict, when you come down to it.

Fischer-Dieskau is the prize *Lied* singer of the German younger generation and he shows it well enough. Yet his singing is curiously unlike that of older Germans in the tradition, both male and female. He sings with the intense diction that is a part of this kind of music—practically spitting at you—and is so often missed by American, French or English singers. He “remotes,” acts, as one definitely must in German song. (But not in American or English folk song, to cite an opposite example.) But his whole delivery and approach has a more formal aspect to it, an almost classical fervor, that is utterly unlike, say, Lotte Lehmann.

Another oddity is that, in this day of mike technique and the even-voiced crooner Fischer-Dieskau is much given to loud and soft extremes of volume in his singing. No doubt this has grown the German engineers a few gray hairs, but they have managed to capture his peaks and his valleys without distress and so all is well—except that you will not find this good background music; it requires constant and careful listening!

But then—so does all singing of the sort. The German *Lied* was never meant to be crooned to low conversation.

Excellent piano cooperation from the young Demus, who hits the Fischer-Dieskau stride to perfection.

Brahms: Sonatas #2, Op. 100; #3, Op. 108. Mischa Elman, vl., Jos. Seiger, pf. London LL 1630

Here is a highly worthwhile record for all of us who relish a certain continuity with the past in this fine day of lightning-speed change. Mischa Elman is a great violinist of another day and another musical era, hardly after that of Brahms himself. Elman made his debut in 1904. He brings to these works a flavor, a technique, a brace of mannerisms, that though they may startle some of us young'uns, though they are not those of a youthful player, still have an authenticity that comes forth in the listening and makes Brahms a bigger man than he might otherwise seem to the modern age.

Even the recording is a bit old-fashioned—the prominent violin and the slightly pushed-back piano “accompaniment.” Just as the music would have been recorded in Elman's heyday! We are treated to a real close-up of him and he comes off remarkably well for a veteran of more than fifty years on the concert stage. Only a slight “shortness of breath” in his bow arm, an occasional inaccuracy, betray this long experience; most of the music is strongly and well played. But the style—it is full of those once-beloved slides, slithers, hesitations, now shewed by the model violinist as old fashioned but played wholly naturally and out of habit here. Good, for these things come out of Brahms' own time and suit the music. But there is also a not-so-good lack of long line, a way of pushing each note at the expense of the whole melody, which doesn't help Brahms much, even if it was rather

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typical of his day. In this instance, today's long-phrased, organ-like violin playing is better for the Brahms melodies. Elman is all breath, all quiver, all for the long-haired moment.

As a matter of fact, it should be quickly added that, in this music for two equal partners, the pianist, Joseph Sieger (or is it Seiger, as on the cover?) does a perfectly tremendous job. If it weren't for his strong, passionate piano, Elman would indeed sound tired and elderly. Sieger is one of the best Brahms pianists I've heard and it is a shame that he is placed even slightly in the background in this recording, in favor of the bigger name. Pianists who tackle Brahms would do well to listen to his leadership here, in this increasingly difficult music.

Marcel Dupré Plays Mozart and Bach. Cavaillé-Coll organ, Saint-Sulpice, Paris. Overtones 14

Here's a splendid example of a vanishing breed of organ and of organ player, for that

matter. We hear of three types of pipe organ today: the "Mighty Wurlitzer" theatre organ, the so-called Classic or Baroque organ, small, with sharp, shrill tone colors after the great organ builders of the 17th century, and finally, the huge, monstrous noise-maker organ of 19th century France, ancestor of most of our local organs large and small—those that haven't yet been rebuilt to the Baroque style.

This is the French organ at its best. Its worst, in a thousand muddy, blurred examples, is pretty bad and you can blame most organ roaring and ranting upon the French school, indirectly. But good French organ—that's another matter.

Marcel Dupré, of the old school, plays this 1862 organ with real grace and musical sense, always tailoring his tempo to the echo so that confusion is avoided, using some lovely stops of a sort we wouldn't have thought available on this type of reverberant monster. He plays some splendid music, too, a pair of very late and movingly expressive Mozart pieces, incongruously composed for a mechanical organ.

plus one of the biggest and broadest of Bach Preludes and Fugues, the "St. Anne" in E Flat.

If you like this, there's another, all Bach (Overtones 13). Overtones Records, 139 Shelton Ave., New Haven 11, Conn.

Pierre Cochereau in an Organ Recital at Symphony Hall, Boston. (King of Instruments, Vol XII.) Aeolian Skinner

The first of this notable series from a major organ company was the description and explanation of organ tone by the late G. Donald Harrison. Illustrated with organ excerpts; the succeeding volumes were of more interest to professional organists than to the general music listener. This one would be the same, except for one very interesting facet—M. Cochereau, a brilliant young French organist, here *improvises* an entire symphony on the spot, from three themes given him just before the recording.

Now this is an impressive accomplishment, though I suggest not as impressive as most of us might think. Improvising, for those who have practiced it, is not so very mysterious nor does it require superhuman powers. That is, unless you improvise as Bach or Beethoven did, tremendous works of highly organized structure. We ought to remember that improvising in the jazz or popular idiom is with us right and left. You can't play jazz at all without some ability to go it on your own, within a given stated framework. Ask any high school jazz player or popular beginner.

Moreover, an organ is a wonderful tool with which to make impressive noises. You can roar and rant, shimmer and shake, bellow forth great pedal points and glittering jewel-traceries and it can be mostly bluff. The organ's reverberation covers a lot of sins for the casual ear and if you get stuck, you can always hold onto what you have—the organ never runs out of breath!

The Cochereau symphony, in four movements, is thus a brilliant job and convincing, especially as to rhythm and color—he keeps the ball rolling very nicely. But it is diffuse and thin, it doesn't go far beyond the safe things that can be done effectively. Why should it?

Why? Only because this particular improvisation is down for posterity, if posterity happens to have 60-eps a.c. and a record player. And so, like recorded jazz, it's in a way to being permanent music.

But where jazz improvisation is tied down to a solid framework of background harmony or melody and so can soar, this piece is on the loose—and it is loose, though in no case ineptly so. As I say, it's merely a bit diffuse, full of tone colors and rhythms signifying not a great deal. Pleasantly impressive listening and the great Symphony Hall organ never sounded better.

3. GADGETIZING

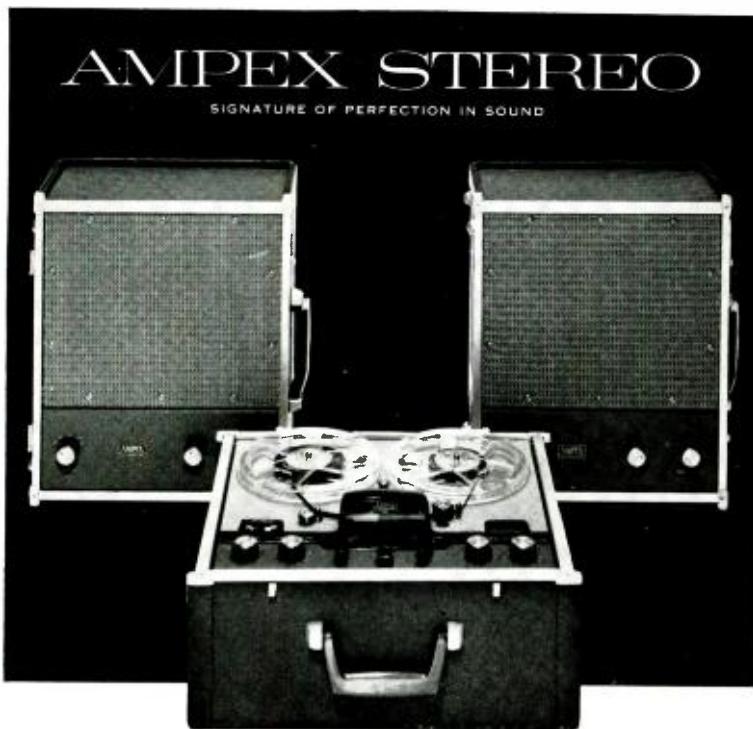
Why Hi-Fi? A Narrative Adventure Through High Fidelity. Barbara Cameron, Steve Palmer. . . Consultant CR 102

This was a gimmick disc passed out at the Hi-Fi shows this year and might not warrant a mention, except that in ways it isn't half bad, considering.

Considering that the whole presentation fairly reeks with opportunism, as of the Shows, and considering that the disc itself is atrociously pressed—my copy is both off-center and badly warped. It wows unmercifully. Good tracking test for your pickup, anyhow.

We hear an informal discussion among three people, the explaining engineer and his two pupil-friends, a man and a girl, guests for the evening in his hi-fi living room. Considering how stilted and dogmatic such recorded explanations often are, these three speak with rare informality. They talk like human beings, most of the time—though sometimes the script gets too cute to be carried off.

There are frequent musical examples, well intended but not very well chosen for effect. The record wows them up in my copy. Even so, their intended points do get over. A tweeter tweets, a woofer woofs, bad needles



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distort and good ones don't, ancient phonographs screech and new hi-fi sounds blare.

You won't find deep or thorough explanations here and matters of controversy or opinion are carefully avoided. But basic ideas are got over, the difference between component and one-piece hi-fi is made quite clear (no preference expressed, of course) and in the end the listener will have soaked up a beginning, at least of the hi-fi point of view.

As I say, not bad under the circumstances and you can safely give this to your Aunt Minnie for Xmas if she's not too intellectual.

(Note: I can't figure out who the third character might be. Credits on the jacket seem to give only two names, as above.)

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I don't have the classic in this field, Cook's famous Rail Dynamics, to compare with this one, but I must commend the promoters of this specialty for a good job, in their special lingo.

That is—if you don't mind listening to trains and trains and more trains, if it thrills you rather than inducing yawns, then this is you disc. Hi-fi quality—yes. Let's take that for granted, with hydrofoiled lathering of high quality original tapes. Moreover, the author takes photographs as well, usually simultaneously with the recordings, and they're good ones.

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The American Scene. A Concert of American Band Music. Band of Her Majesty's Welsh Guards. Vox VX 25.280

What's this—a bit o' competition? Not quite, since the Welsh outfit plays our music while the Highland Scots play their own.

Aside from the slight oddity of a Welsh band playing an all-American program, this one comes off very nicely, though the program isn't my dish of Postum. It tends towards some fairly fancy stuff, ranging from semi-historical evocations (Kentucky 1800) to a definite touch of the Rhumba and the Polka, of all things. (Of all things for her Majesty's Guards to play, . . .)

Band lovers will find it interesting to sense the definite but not so easily pinned down difference in playing style between these furriners and our own bands at home, in our music. A certain more fruity, mellow quality, perhaps; a sweetness and softness in contrast to our perky precision and snap . . . well, let's leave it to the U.S. bandmen to figure that one out.

Prokofieff: Peter and the Wolf.

Saint-Saëns: Carnival of the Animals. Garry Moore, narrator; Philharmonic Symph. of London, Rodzinski; Vienna State Opera Orch., Scherchen. Assorted animal sounds. Westminster XWN 18525

This double concoction may amuse you for awhile and the musical part is well played in both works, but as an ensemble job, via tape editing, it tends towards the incongruous and tasteless, what with animal recordings, verses and Garry Moore.

Mr. Moore's contribution is a goodly dose of his dry, slightly bored personality, very modern, quite the expected and, as far as my ear is concerned, not very sympathetic to

either work. "Peter" has come a long way from its earlier recorded versions, beginning with the quavery, once-upon-a-time tones of Richard Hale with the Boston Symphony in the Thirties, through Basil Rathbone, Brandon De Wilde, and Arthur Godfrey. Everybody, it seems, gets to "Peter" sooner or later. This one is pretty blasé. "Look out," says Garry in matter-of-fact tones as the wolf grabs for the little bird, where other readers always shout "LOOK OUT!!" It's all that way—just a bit on the tired side.

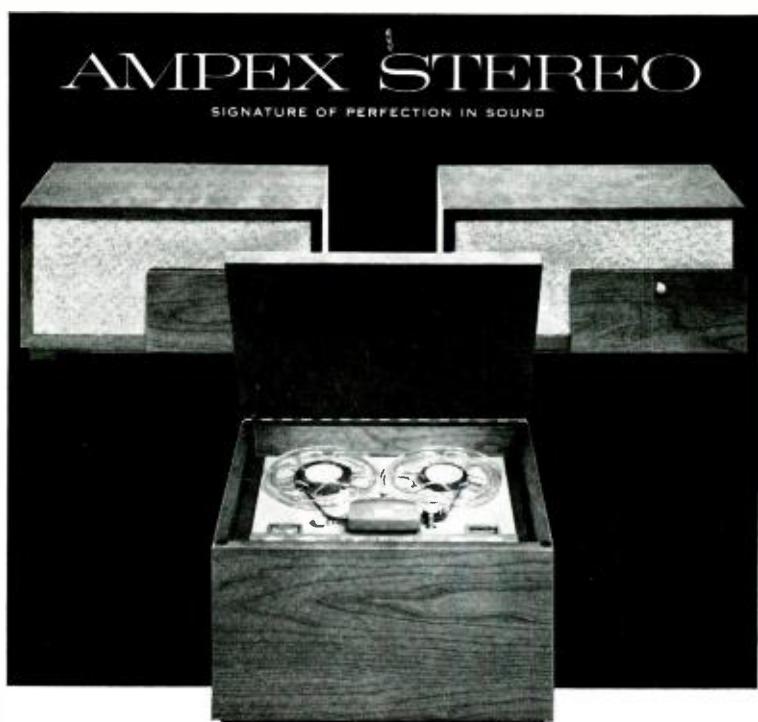
M. Saint-Saëns' little Carnival is very imaginatively played by the Viennese orchestra under Scherchen and by the two pianists, Josef and Grete Bichler. But the final assembly of the other elements makes a pretty sad hodge-podge of the affair.

This time, Garry is assisted, first, by actual animal sounds recorded at the zoo and, second, by a set of inane verses, openly influenced by the famous lines of Ogden Nash (which probably weren't available) and not worth a line of them. If you ever thought Nash was corny, just try these for size. Not only corny but

mostly irrelevant and in the way.

Anybody ought to know, too, that it is highly unwise to match up musical imitations of natural sounds with the sounds themselves. It either kills the music—or makes the sounds themselves seem unreal. That's what happens here, mostly. What a hideous horse-like squeal a real elephant makes—and how odious to put this brutal noise before the stately and imaginative elephant music in the Saint-Saëns! It is lucky that a few of these sounds are reasonably unobtrusive or the record would be a real bust. The birds and the donkeys actually blend with the musical imitations well enough not to hurt. (Must have taken a whole lot of work to get the effect.)

The Saint-Saëns musical satire—Berlioz, Mendelssohn, Offenbach themes grotesquely and wonderfully distorted—is of course entirely put aside in this zoo-ish preoccupation. I'm sure even kids would be more interested if a record were done pointing out these genuine aspects of the piece and by-passing the real, live animals. They belong in the zoo, please, not the concert hall. AE



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Edward Tatnall Canby

Three-Way Stereo—The Center Carrier II

EVER OPTIMISTIC, I originally had planned to get to the gist of the argument involved in this series before the end of the last installment; but space didn't allow us to progress from Two-way to Three and I left you all high and dry (I hope), just crazy to know how I was going to explain the phenomenon of three apparent tracks from two real ones, as per much recent stereo reproduction.

Having in the November issue gone into the ways of two-track stereo—farsighted and nearsighted—and into the Number One Stereo Plague, doubling of the image, I hereby continue with the tricks of the ear that can make you think you are hearing three tracks out of two speakers.

The Monaural Middle

I mentioned that there were several ways to use the three-channel type of recording. Here is what seems to me to be the idea behind Mercury's excellent and, indeed, unique two-channel commercial stereo tapes, that do not quite sound like anybody else's I've heard so far. Specifically, they sound like three-channel tapes, with much close-up "fi" yet astonishingly little doubling, where you would most expect it in ordinary two-channel recording.

Am I suggesting that with a three-channel original, you can make a two-channel tape sound literally like a three-channel one? I am. As I figure it out, you actually hear that third channel, along with the other two. What's more, it is specifically heard in the middle, not at the sides. The side speakers act as joint carriers for the middle channel.

Look at it this way. Suppose you were to play a single (monaural) channel through two speaker systems, spaced apart on either side of you. What would be the effect?

Common enough. You can get it by playing any stereo tape with the machine in the SINGLE or MONAURAL position, where one track is fed to both speakers. You hear the sound precisely in the middle, centered exactly between the two speakers. (That is, if your speakers are phased correctly. If the phasing is reversed, you hear severe doubling, the sound comes from the two speakers individually, and there is a sharp division in the middle. Assume, however, correct phasing.)

One track through two speakers (rightly phased) and you do not hear doubling. All the sound is in the middle. In fact, it has a curious way of pushing forward, almost out in front of the two speakers.

This is one of the odd effects you may have noticed in switching a good two-track stereo tape from stereo to the monaural

position with one of the tracks in both speakers. On "monaural," the sound seems to narrow, and to move in and forward; it concentrates in a smaller space, straight between the speakers; it seems to come closer, to be denser and more confined. Switch over to stereo playing, and your sound suddenly widens, broadens, and jumps away, further back. The whole perspective is bigger.

A good stereo sound doesn't jump too far—the middle isn't broken, though it is stretched out, so to speak. A poor stereo splits straight down the center and the sound leaps aside into the two speakers, leaving a hole.

Switch back to "monaural," and it leaps forward again into the center.

Now—and perhaps you already see my reasoning—why not use this monaural centering effect along with the stereo sidewise spreading? Why not use "monaural" and "stereo" simultaneously? Why not put two stereo tracks on the outside and a *third track in the center, monaural-style*? All you have to do is to feed a single ("monaural") track equally to both speakers and you'll hear it reproduced exactly in the middle.

What single track? Well, of course, the middle track in a three-track stereo master. If you feed it alone to your two speakers, dividing it in half, you would hear the sound directly between them. The same thing will happen if you feed it along with the other two channels, mixing it into each of the side channels. A sort of carrier system.

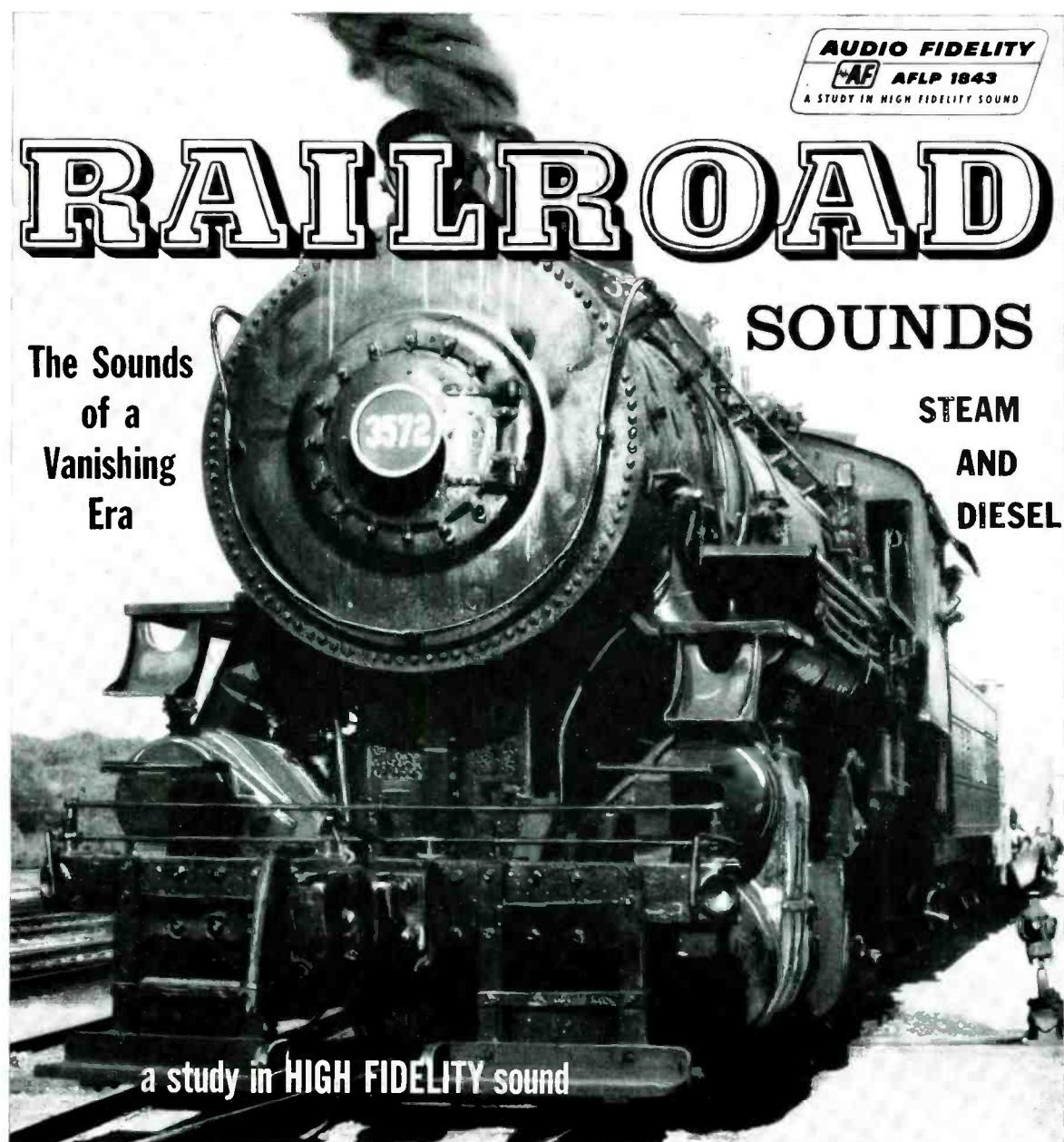
Now you may doubt this at first. How can you mix two recordings into one channel? But just think a moment. The best feature of sound vibration is that it can carry any number of "separate" messages, separate wave forms, and the ear can sort them out and hear them simultaneously. There's every reason to anticipate, then, that your ears can hear a left channel, a right channel and a third channel recorded in both, without any interference at all. No different than hearing a multi-mike pickup in standard reproduction.

And we can lay out the theoretical "Mercury" carrier technique, as I figure it to operate. Three stereo tracks, A, B, C. Divide the middle track, B, feeding it equally to the outside tracks as though it were a "monaural" signal going to two loudspeakers. Release the result of this in a two-track stereo recording.

When you play it at home—

Track A is heard through the left speaker to the left of your listening position.

Track C is heard through the right



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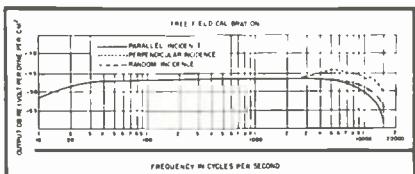
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speaker, to the right of your listening position.

Track B is heard "monaurally" through both speakers and therefore centers itself exactly between the speakers—where it belongs.

That means that you really are hearing three separate, distinct stereo tracks, in their proper relation, via two channels.

This, if I am right, is what Mercury is now doing in its Living Presence stereo tapes, from three-channel originals. There are other three-track users and I don't imply that they aren't doing similar things. I single out Mercury here because, it seems to me, Mercury is now exploiting this particular "carrier" technique to its full implication, taking advantage of the third track quite literally, as though it actually were available in the home. Funny thing is—it is.

Thus you will note that the Mercury tapes are made surprisingly close to the big orchestra, with a sharper, drier sound than in the "farsighted" type of two-channel tape. Instruments all the way across the orchestra seem to be close-up, in the hi-fi manner, and yet there is not the expected doubling at the sides. The reason must be that the middle-area close-up sounds come from that third track, in the middle, and are now heard in the middle via the "monaural" use of both speakers.

If the third track is heard selectively by you just where you want it in space, does it matter how it gets there? I guarantee you, it is there! The proof of this pudding is in the hearing.

The Blimp-like Virtuoso

It remains to point out another and quite different use for the center channel in three-channel master recording. Again, this one overlaps the other, but we can afford to look at it as a separate principle.

One of the biggest problems in stereo is the big-name solo performer with orchestra. Why? You ask. Just put him on the stage and let him play; if your tape is good, he'll be just where he ought to be in a real concert, on the stage in front of the orchestra, somewhere near the center.

True, there are plenty of soloists who do, indeed, appear quite naturally in stereo in a simple and effective stage-relationship with the orchestra as a whole. One of the finest I've heard is the pianist in Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra, on RCA Victor ECS 3. He plays over to the left side of the stage, in the orchestra, and you won't ever find a more natural and realistic piano.

But he's not a big name artist.

It's all very well to put a piano, or a solo violin or a trumpet solo, right on the stage with an orchestra, and it works to perfection. But what'll you do if you are RCA and you have Arthur Rubinstein on your hands with his famous piano, or Jascha Heifetz with his indomitable fiddle? You can't just put them down with the mere orchestral players. They must be BIG.

Why? Well, simply because we've been making them sound big and out of proportion for all of thirty years now (since electrical amplification made it possible) and it's no time for a sudden change.

Our ears are so thoroughly accustomed to hearing every big-name solo player vastly enlarged, huge against his accompanying orchestra, that it is unthinkable (or almost unthinkable) to relegate him once more back to a "normal" concert hall stage volume. Solo mike is a term that is ultra-familiar to all recording celebrities. (People who haven't ever been to concerts are often horrified to find how puny a solo

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violin sounds when it plays naturally against a live orchestra without amplification.)

And so, for an outfit like RCA Victor or, indeed, for any outfit with big soloists to record, there is a real problem—how to blow up a soloist to the conventional huge size in a stereo recording.

Yep, give him a solo mike and feed it into both stereo channels. That's how it can be done in two-channel recording and that is how it has been done. Feed a bit more on one side than the other and you'll put him slightly to one side or the other—if you are lucky.

If you aren't lucky, and/or if the home listener's set-up is punk, you'll get doubling, and doubling on a big scale, too! I don't know how many concerti I've already heard in which there are two soloists most of the time, one of "him" on each side.

With two-track stereo recording, you must figure out the tricky balance at the recording session and get it right, then—or never. But how about that third channel? Why not put your soloist, from his single close-up solo mike, right on the third channel, in the center? Then, when you come to editing and dickering, you can alter him as you wish—and choose your balance from an infinite variety of possible mixings. That is what RCA does with solo players these days, among other things. An excellent idea.

In the final mixing, for two-channel commercial tape, the third channel can be added to one or both of the main stereo channels in any proportion you may wish. You can fuss as long as you want, to get the best possible blend.

Now of course this middle solo channel inevitably will have a good deal of the general sound on it. How much depends on the engineers. An ultra-close solo mike doesn't really get much of any background sound. The background level is far below that of the soloist, at close range, and so, in effect, it is not heard. On the other hand, if you back away a bit with your mike you'll get proportionately less solo volume and more of the general sound. Also, the soloist will be less close, nearer to the general over-all sound. Move still further and you no longer have a solo mike—the middle mike joins the outside pair for an equal three-way coverage.

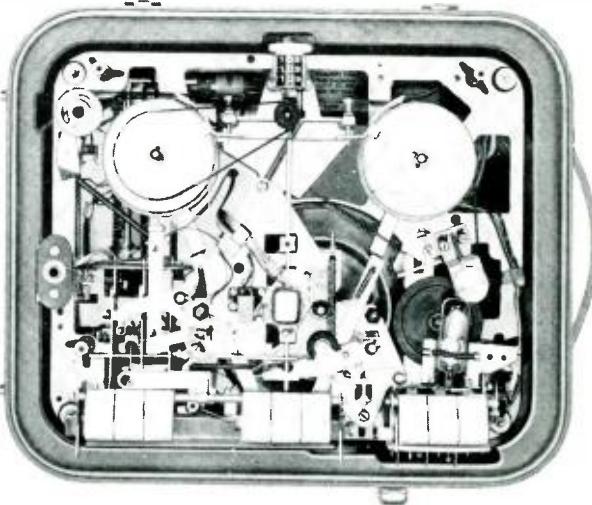
Thus, you see, the "RCA" technique (my own speculation, of course) can merge into the "Mercury" technique (again, so named by myself for convenience). There is every degree of in-between compromise you may wish; the middle channel can contribute all solo, all-background, or anything between.

In terms of listening, you may place your third-track soloist anywhere from an inch away to a distance equal to that of the rest of the music. And you may control middle-track volume, too, all the way from zero to extra-loud. Take the two together, straight three-track and two-tracks-with-solo, and you have a remarkably flexible arrangement. It's not surprising that three-track stereo recording is going ahead fast.

I'll have to observe, to end, that my own musical taste is against the loud, close-up solo in stereo—but I'll probably change. I'll get used to it, as we all have long since become accustomed to big, blown-up solos in standard recording.

As of now, I find stereo a bit too realistic for these mammoth soloists of monaural tradition! For my ears, now, they seem like immense floating monsters, musical giants, that hover out somewhere in front of the obviously more distant orchestras.

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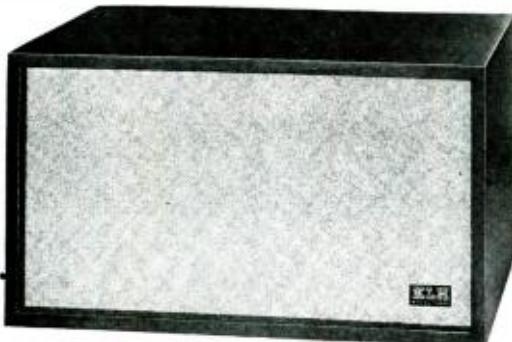
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Although the development of the Model Four involved extensive engineering measurements, a truly fine loudspeaker system cannot be adequately described in terms of numbers, graphs, or other technical data. An appreciation of the magnificent performance of the Model Four can really be developed only by careful listening. When you do listen to the Model Four, you will notice that its superiority as an instrument for reproducing music becomes especially evident when it is compared, at the same volume level, with any other loudspeaker system.

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tra, great musical blimps suspended in space between me and the stage. They are tangible—they can almost be touched. I prefer to imagine Mr. Heifetz and his big fiddle anchored on solid ground, where he belongs.

I think the trouble is that in standard-type listening we tend to imagine ourselves down on stage, in the midst of the music, the soloist right beside us, at his solo mike. But in stereo there is too much of a real sense of space to allow this. And so we find ourselves back in the hall—and the big, close-to soloist simply follows us right out into the air, where as I say, he hovers before us like a great blimp.

Be that as it may, we'll have to concede the enormous usefulness of three-track recording from the engineering and editing viewpoint, and if it brings us three separate channels for the price of two, we ought to be able to take a few blimps and stereo pink elephants along the way.

FOAM

One of the interesting developments in new materials these days is in hardened plastic or rubbery (latex) foam, which can be had in various almost weightless types of rigid or flexible material, with extremely useful qualities of springiness, air penetrability and, at the same time, rigidity. With such attractive features and especially with its weightlessness, foam inevitably has found its way into loudspeaker design, where it obviously offered a fine field for exploitation.

It was some years ago that Paul A. DeMars attached a large square of rigid foam to the front of a speaker and thereby produced a new type of air piston that pushed a lot of area, yet weighed almost nothing. That was one line of thinking, given weightless rigid-type foam.

Another approach makes use of more sprung light foam as a means of surrounding and supporting the cone of a speaker. With foam, it could be guessed, the cone could move more freely in its piston-like direction, yet be held in the proper support position. If things worked out rightly, you would have a very compliant system with reduced likelihood of the irritating break-ups in the cone that are a pesty trouble in cone movement. The foam should have plenty of its own compliance, in responding gracefully yet firmly to cone excursion, and at the same time it ought to damp out those running break-up vibrations that tend to be reflected back by the usual curled-trough cone edge. All in all, this surely looked like a fine idea and something to try—all that was needed was a vast amount of specific research by loudspeaker experts, into the size, shape, and most important, the texture and formulation of material.

The results of this sort of research are now becoming evident. I now note two lines of speakers involving this principle, one British and one our own, and I assume that, patents allowing, there will be other applications of the general principle.

Wharfedale

I haven't heard the British version, but I note that on current Wharfedale speakers of the several sizes there has been a wee, tiny change in the complex designation, model for model. Thus the speaker that used to be the Super 12/CS/AL is now called the Super 12 FS/AL. An F for a C, and the difference is a big one—for the old code meant "Cloth surround, aluminum voice coil" and the new indicates "foam suspension . . ." Wharfedale has

converted from cloth to foam, and thereby hangs a small tale.

Cloth surrounds, it seems, are an excellent system for producing a compliant, low-resonance loudspeaker but they are not at all easy to manufacture. In fact, they are strictly a craft article, made individually, piece by piece.

G. A. Briggs, Wharfedale's big speaker man, told me some years ago that his famous cloth surrounds were a big headache because they were all cut by hand and the cutting was so expert that he had only a couple of old men left who could do it right. The entire Wharfedale's line, I gathered, was dependent on the work hours of these elderly master craftsmen!

Well, it looks as though the craftsmen had finally reached the end of the line. CS is now FS, the superb hand-made cloth surround is now replaced by the equally superb but presumably manufacturable foam surround. Probably just came along in the nick of time. Clearly, the reason we have never had cloth-surround speakers in any large way in the United States is simply that they are by nature unadaptable to quick and efficient mass production.

Racon

In this country, Racon went to work some time ago on the possibilities of foam materials for a new type of woofer that would have not heavy but relatively light moving parts—for better transients, better response to the damping capacities of the new amplifiers. The first finished results of the Racon development were written up technically in *AUDIO* a while back (May, 1956) and now there is a complete line of "Hi-C" woofer and full-range speakers from Racon built on the Racon refinement of the foam idea. I've had one of the big speakers in my apartment in New York competing unsuccessfully with a streetful of huge Diesel trucks, that out-produce it in heavy bass almost any morning. Considering the disparity in size, the Racon did positively nobly. The Diesels resonate at all sorts of heavy frequencies and my windows and Venetian blinds shake themselves to pieces with them. Racon resonates at a neat 24 cps in the 15-inch models, yet the moving structure is light and quick-acting (deliberately so, in contrast to many heavy, massive woofers) and the transients come through correspondingly clean and sharp-edged.

Racon didn't stop with a mere foam edge to the cone. There are also rigid foam structural supports on the back of the cone itself which impede break-up vibrations yet add almost no weight at all. Foam is marvellous stuff! And, it appears, the foam surround also acts rather curiously as a viscous damping agent—not the foam itself so much as the air which manages to work its way through it, from pore to pore. Viscous air, held back and made "thick" by the slowing-down effect of the semi-permeable foam material.

Racon's Hi-C speakers come in Twelves and Fifteens in all the usual combinations. In the larger size there are two "three-way" systems with dual cone plus a separate tweeter, one dual-cone full-range model minus tweeter and a straight woofer job. The twelve include a similar range, one of each type.

The tweeter in this line, by the way, is a cross between a compression-horn type and a direct radiator, with a stiff paper diaphragm in front of a compression chamber. Interesting idea. It sounded good to me, though my listening, in New York City, was too much impeded by extraneous low-fi

New ALTEC 1568A and 1569A Power Amplifiers



RELIABILITY STABILITY SIMPLE OPERATION

The new compact ALTEC LANSING 1568A and 1569A power amplifiers provide dependable economical operation for paging, music distribution and sound reinforcement systems requiring low distortion, wide frequency range and complete operational stability with any type of load.

The frequency response is within 5 db of mid range value from 1 cycle per second to 100 KC.

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Unlike most professional amplifiers, these new ALTEC units are designed to withstand "hot switching" and other punishment which might be given them in the hands of untrained operators.

Adding to their adaptability, the 1568A and 1569A also feature a 70 volt distribution system to permit connection to a large number of speakers, each to operate at its own power level as required.

A unique device to protect horn loaded drivers in systems without dividing networks is provided by means of strapping which can introduce selected steps of low frequency attenuation.

Compare the unusual features of the 1568A and 1569A at your dealer's. You'll insist on nothing less for your installation.

Specifications

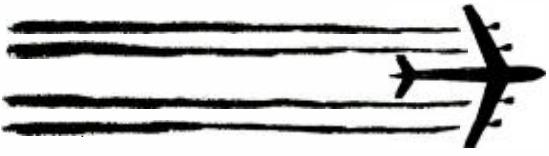
1568A: Gain: 65 db; Power Output: 40 watts at less than 2% thd 40 to 20,000 cps; Frequency Response: ± 1 db, 5-30,000 cps; ± 4 db, 1-100,000 cps; Input Impedance: 70,000 ohm or 30/50, 125/150, 250/300, 500/600 ohms with 4665 Plug-in Transformer; Load Impedance: 4, 8, 16 ohm + 70 volt ungrounded.

1569A: Gain: 68 db; Power Output: 80 watts at less than 2% thd 60 to 20,000 cps, 80 watts at less than 5% thd 40 to 20,000 cps; Frequency Response: ± 1 db, 5-30,000; ± 5 db, 1-100,000 cps; Input Impedance: 70,000 ohm or 30/50, 125/150, 250/300, 500/600 ohms with 4665 Plug-in Transformer; Load Impedance: 4, 8, 16 ohm + 70 volt ungrounded.

ALTEC LANSING CORPORATION, Dept. AJ12
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161 Sixth Avenue, New York 13, N.Y.



12-17A

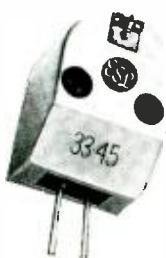


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COMPARE THESE MINIMUM PERFORMANCE DATA:

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- Minimum compliance 6.8×10^{-6} cm/dyne
- Dynamic mass 1 mg
- IM distortion almost immeasurably small
- Vertical stylus force 2-6 gms
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- No transformer nor transistor amplifier ordinarily required
- Performance unaffected by load resistance

FOR LISTENING AT ITS BEST

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interference from the city itself for me to come up with any very positive conclusions. The tweeter clearly didn't seem to have the "horny" edge that I ordinarily find objectionable in many horn-type tweeters.

ENDS AND ODDS

Recently I ran a trick program in my New York broadcast series in which I discussed the new electronic "tapesichord" music, then proceeded to make up a tape piece of my own, patching and copying all sorts of odds and ends that were lying around on loose bits of tape, using simple feed-back of the Ampex output into an input channel to get tape echo, whistling, screeching, coughing—I even patched in a bit of Canby talking backwards and double speed. It was fun and I called the Opus the Canby Home Tape Concerto for Odds and Ends. Quite a dizzy piece.

Well, I got reactions, both aurally and via the mail. I quote you a handful. Most of the hearers got the point—that I was being funny—and also enjoyed the serious point I was making behind it all, that however zany this stuff is, it does have potentialities and it will, in all likelihood, develop into a useful and important "serious" musical technique. It has already, in many ways, of course. But boy, can taped music be corny, especially when that old feed-back echo gets working.

"Your program on tape recorded effects was hilarious. My husband and I certainly enjoyed it. Mrs. Ralph Stote."

That sort of answer made me feel that maybe my fun was other people's fun too. But another lady had a different reaction. She was so violently moved by my Tape Concerto that she wrote not one, but two postcards, mailed in the same mail.

1. "Can anything be worse that the horrid sounds we have been subjected to in the last half hour—1 to 1:30 o'clock?"

2. "HORROR. Please don't do it again!!!"

She shall be nameless, and I trust she got over her agitation in time to get some Sunday lunch in. Sometimes I wonder whether I make sense. I do, evidently, to one sturdy old lady, who has written me dozens of times and each letter more wonderful than the last—she is German born and has never quite got herself straight on the English language and, more especially, its punctuation. Her name is Gussie, and here is Gussie's reaction:

"Even with the competition of two excellent varieties, from 10:30 to 1, a head, of yours, you sometimes win out on attraction."

"Blasting away the irresistible, and clearing up the music fog."

"It was hard for me, later, to keep separated the facts, which of, you, said, what, even you, all three, used different composers to illustrate."

"Time, Period, Gramar, Personalities'. In other words, Music Alive. Not only, a heavenly entity, an unexplainable charm. This was a Creation of your own, out of those music blends, an unforgettable experience, brought down to Earth."

Now a letter like that makes you feel good! I love to think of myself as blasting away, irresistible, clearing up the music-fog. Also, the audio-fog. And as for an unforgettable experience brought down to Earth, that's the way any composer wants to feel about his brainchild—even a tapesichord composer. Music blends and tape blends. She really has a way with our language, this Gussie, and I'll be glad to bring more of my creations down to Earth any day for her, if she'll just keep on writing.

NEW LITERATURE

Belden Manufacturing Company, Chicago 80, Ill., in a new electronic wire and cable catalog, announces the development of a new lightweight hi-fi pickup-arm cable. It consists of 32-gauge stranded copper conductors, vinyl insulated, with two conductors cabled. Belden trade number is 8430 and the cable is color-coded with black and red. **M-11**

H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass., has just released a new hi-fi catalog which pictures and describes the complete line of Scott components. Included are three amplifiers, five tuners, a turntable, and two power amplifiers. Along with technical information there are photographs showing Scott hi-fi equipment installed in the home. Requests for a free copy should specify Catalog P. **M-12**

Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y., is now mailing its 180-page general catalog No. 305 for 1958. In addition to a complete listing of the newest high-fidelity items of major manufacturers, a full line of Lafayette's own amplifiers, tuners, speakers, enclosures, turntables, pickup arms, and custom hi-fi systems, in a wide range of prices, is presented. Also, a large assortment of electronic parts, public-address components and systems, ham equipment, tools, books, microscopes, binoculars, cameras, and drafting equipment is offered. Catering primarily to the economy-minded hobbyist and industrial buyer, the new 1958 Lafayette catalog will be mailed free upon request. **M-13**

Bel Canto Magnetic Recorded Tape, 2919 S. La Cienega Blvd., Culver City, Calif., will mail free a catalog listing of stereophonic recorded tapes. One of the most interesting collections of stereo tape to cross this desk, the Bel Canto collection is widely diversified, including such items as "Memories of France" by the Paris Theatre Orchestra, music from the original score of "Around the World in Eighty Days," and "Polovetsian Dances" by the Hamburg Philharmonia Orchestra. **M-14**

Waveforms, Inc., 333 Sixth Ave., New York 14, N. Y., has available a descriptive sheet containing complete technical data on the company's new Type 401A general purpose audio oscillator. Among the instrument's features are a range of 10 cps to 100 kc, 0.25 per cent distortion for all conditions, high output, and a flexible attenuator system. A newly-developed oscillator circuit permits remarkably low distortion and freedom from switching and tuning transients. A copy of the descriptive sheet will be mailed upon request. **M-15**

Audax Division, Rek-O-Kut, Inc., 38-19 108th St., Corona 68, N. Y., has recently published a revised edition of "Electronic Phono Facts," a 21-page booklet which answers hundreds of questions about high-fidelity sound reproduction. Written by Maximilian Weil, whose patents cover many of the audio industry's basic developments, the brochure covers such varied subjects as stylus alignment, turntables, tone arms, and care of records. Requests for copies must be accompanied by twenty-five cents to cover cost of mailing. **M-16**

United Catalog Publishers, Inc., 60 Madison Ave., Hempstead, N. Y., announces publication of the new 1958 edition of the Radio-Electronic Master catalog. Containing 1584 pages, it is the largest catalog ever published for the electronic industry. More than 150,000 items of 350 manufacturers are included. The massive Master catalog may be obtained from electronic parts distributors. **M-17**

JansZen* Electrostatic



Model 130

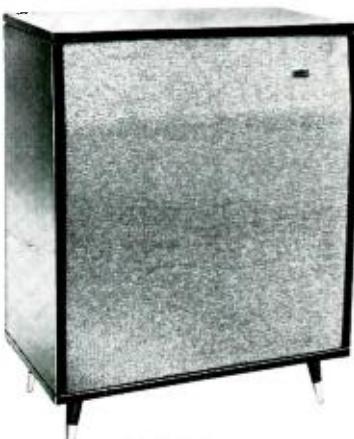
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JansZen* DYNAMIC



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CHARLES A. ROBERTSON*

Miles Davis and the Modern Jazz Giants
Prestige 16-3

One measure of the historical importance of a jazzman is the value collectors place on alternate takes of his sessions. When separate masters were made for distribution to several pressing plants, some of them were assiduously tracked down and compared. Except in the case of a Charlie Parker, where the end of career brings it out of the vaults, the use of tape makes such material somewhat of a rarity. The position Miles Davis holds among modern trumpeters makes a detailed study of his creative impulse desirable. And it is now made economically attractive by the use of a speed previously limited chiefly to talking books, permitting a total playing time of 85 minutes and a program formerly contained on three 10-inch LPs, plus three alternate takes. These are the fresh items among the reissues selected by Prestige to make up the four records which introduce jazz to 16½ rpm.

At the same time, Vox is making an initial release of four 12-inch Extended Long Plays of remastered classical items, carrying up to two hours of music on a single disc, and a "Cook's Tour" of seven countries in the popular category. Both companies are scheduling future releases, some containing previously unissued material.

While speculation on the development of a stereophonic disc occupied the audio lime-light in months past, the two companies were quietly preparing to offer the public the first music compatible to home systems at the speed found on many of the newer turntables. It began with a conversation in June, 1956, between Dr. Rudy Van Gelder, who does quite a bit of mastering for Vox, and that company's Ward Botsford, who tells the story: "We agreed that advances all along the line in respect to both home equipment and manufacturing facilities made a quality product possible at the slower speed. It was decided to go ahead and try to cut a master to be produced by our plating and pressing companies as part of a regular run. Compatability was somewhat of a watchword all the way through, as we didn't want an expensive oddity which would not survive in competition with other speeds."

"Not only do our test programs include piano concertos, among the most exacting material to reproduce, but one side plays sixty-five minutes. Dr. Van Gelder deserves full credit for the engineering and a test pressing was ready on November 25, 1956. It warranted planning our first releases for

* 732 The Parkway, Mamaroneck, N. Y.

this fall, and experience gained since then has led to further improvements."

In his combination office and tape-editing room at Vox, where he deals with the complications besetting a recording director, Botsford played sections of both the original 33½ rpm and the first test pressing. There is no appreciable difference in sound between them and, unexpectedly, the volume level is the same. He stated that on most subsequent tests the volume level is higher than on the original. When asked about what trials the tests might have been put through, he said, "No one has tried to play one until it is worn out, but our first pressings have been around for nearly a year and have withstood severe treatment. Both Dr. Van Gelder and I feel that reduced friction at the slower speed will ensure them longer life. Many audio fans are overly conscious of the weight on the stylus and forget that wear on the grooves is caused by friction. There is also less chance of surface noise, though it shouldn't be noticeable now on a good pressing at the other speed. We have played them on various grades of equipment and the most popular record changers. Once the motors warmed up, there was no difficulty."

"As to the future," he continued, "I wouldn't want to predict anything beyond our January releases, but there is a lot of room for speculation. The distributor response is gratifying and the dealers seem to be happy with something to offer customers who ask why the fourth speed is on their turntables. Several record companies wrote for test pressings as soon as they heard about our venture and we intend to encourage them. There is nothing about their production not available to all. Our pressings are by Plastylite, while Prestige uses the Abbey Record Manufacturing Co. It is not often a small company pioneers a brand new product of such importance, and industry support will help it succeed."

"I think the 33½ rpm speed will be the more popular for some time to come, depending upon the progress of the stereophonic disc. Eventually, many fine monaural performances may be preserved only on the slower speed. Right now," Botsford calculated, "I am more concerned as to the number of compatible turntables. When we ran the first tests, both the plating and pressing firms had older machines."

Dr. Van Gelder told a similar tale of its development and also pointed out: "Now we have a record label which can be read while it is revolving on the turntable." He said the mastering was done on his Scully automatic lathe and, though the grooves are cut to accommodate the 1-mil stylus, expressed keen interest in the trend in the

direction of a smaller stylus. He looks forward to the time when it might become an industry standard. Its widespread use would permit further advances at 16½ rpm, but its final size and shape seems to depend upon the development of a stereo pickup. Again the question of compatibility arises, and it is likely to be an important factor in all experimental work along these lines. Some monaural cartridges already employ the ½-mil size used by London in its stereo demonstration, though Fairchild is working on an elliptical stylus of the same dimensions. But both these, and other manufacturers, are aware the ideal may be found to lie somewhere between the two sizes.

Prestige entered the picture late last Spring when Bob Weinstock, twenty-nine-year-old head of the jazz company, was discussing with Van Gelder its reissue program. He speculated that it might be advisable to explore the possibility of putting some of them on 16½ rpm. At first, Van Gelder thought news of his work for Vox had leaked out. He found this was not so, but could not give an honest answer until he had permission from Vox. As Vox is not in the jazz field, it was finally decided to schedule first releases by both companies for October.

"I have been a collector since the age of thirteen," said Weinstock, while outlining some of his plans, "and my immediate reaction to the extended playing time was that it would permit other collectors to keep performances of their favorites in the most compact space possible. And I hope it will succeed to the point where newer collectors will be helped in putting together a representative selection cheaply. Our first releases are designed with this in mind. One, in Concorde, groups two LP's by members of the Modern Jazz Quartet which still sell well at the other speed. "Trombone by Three" with J. J. Johnson, Kai Winding, and Benny Green presents them in their earliest recordings as well as later examples of their work. Another, by the Billy Taylor Trio, is meant for a stretch of relaxed listening as it comes as close to mood music as anything we have in the catalogue.

"As for the Miles Davis sides, I would like to make it clear that the alternate takes are not the warmup run-throughs. Some labels have salvaged such material from Parker sessions, but I make it a rule to erase all tapes the musicians would not want released. They were taped as final takes and then the musicians decided to have another try at them. I had forgotten about them until they were found in the files with the rest of the tapes from the dates. They were untouched as I don't believe in the practice of intersplicing two tapes to obtain the best moments on each. Nor do I approve of switching the order of choruses and the other tricks of the tape editor. The only time I do anything along these lines is when somebody blows an ending. Then it is redone at once in the studio and spliced on later. It is not always easy to switch from free improvisation to a written ending. When I hear a track which fades out without one, I can't help wondering what happened to it."

"However, Miles has approved the release of these takes and I think collectors will want them. The session with Milt Jackson and Monk took place the day before Christmas and quite a few people have written in asking us to reissue it. Four extended LP's are scheduled for December to feature some of the newer men such as Phil Woods, Pepper Adams, Dave Amram, Idrees Sulieman, and John Jenkins. All this material is previously unissued and a proposed two-disc album called "East

Coast School" will now appear on a single record."

When asked about other plans for the slower speed, Weinstock said, "It opens lots of possibilities, but everything depends on public reaction. Moondog wants to do a reading of some of his longer works and it may well fit this speed. One reason I came into the business in 1949 was to do some of the things other companies were passing over. Some of the best moments of that period and the swing-era are lost because jam sessions were neglected. Now that they have practically disappeared from the scene, I try to recreate that atmosphere in the studio about once a month. I don't expect all of them to catch fire, but try to select musicians who will inspire each other. Often there is no other way for men of different units to get together and they really appreciate it. Everyone seems to like these dates but the critics, yet they become enthusiastic when a writer or arranger simplifies a jam session idea and works it into a score. I think even the workshop or laboratory composer will agree that jazz would soon become sterile without them. They are what I like to do most and I want to do as many as I can with men of different schools and styles."

Weinstock prepares and edits tape on an Ampex stereo recorder in his office, but does most of his listening in the basement of his New Jersey home, where the most elaborate of his three rigs is kept. It consists of an Altec Voice-of-the-Theatre speaker system, Bell Amplifier, Rek-O-Kut turntable, and GE arm and cartridge. "I worry more about good sound outside the studio," he said. "When I am supervising a date, I don't want anything to interfere with my concentration on the music and musicians. That's why I like recording at Van Gelder's. I know he is going to do that part of the job and it is a weight off my shoulders. My only other staff member now is Esmond Edwards, who comes along to take photographs, as I have found what you do yourself is likely to be the most satisfying."

The Miles Davis album is the product of two recording sessions. The first was held on June 29, 1954 and features Sonny Rollins, tenor sax; Horace Silver, piano; Percy Heath, bass; Kenny Clarke, drums. Two takes of *But Not For Me* complete a program of *Doxo*, *Airegin*, and *Oleo*.

Three members of the MJQ were present at the second on December 24, 1954. They were Percy Heath, Kenny Clarke, and Milt Jackson on vibes, in company with Thelonious Monk on piano. Alternate versions of *The Man I Love* and *Bags' Groove* are paired with *Bemsha Swing* and *Swing Spring*. As superior performances of increasing historical moment in what is likely to be their final recorded form, they should be welcomed by all collectors. For their benefit, a short talking stretch by Miles was not deleted from the tape, as a remembrance of the time before his voice deepened.

That this development should emerge on the Tenth Anniversary of the long playing record is perhaps significant, for it makes inclusive use of the many advances of a decade of progress in audio. Direct comparison with an early LP is a comforting experience. With the war of the speeds behind it, the industry is aware of the need for compatibility in a stereo disc and cartridge. I wouldn't want to hazard a guess as to whether there ever will be a stylus to play stereo or monaural at 33 1/3 rpm and monaural at 16 2/3 rpm, but the prospect is enticing.

I have listened to four different pressings of jazz and classical music at 16 2/3 rpm

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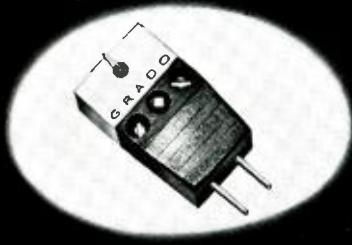
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and many nice things can be said about them. To say they are the equal in sound to a large majority of records on dealer's shelves might be accurate, but it would not mean too much. So far, I find a turntable without wow or rumble at 33 1/3 rpm. detectable to the ear, is not likely to develop either at the slower speed. It is too worthwhile a step to be judged by any written recommendation, or disparaged on anybody's sayso. Your own opinion should be formulated on the equipment in your home. No audio fan or record collector can afford to miss such an important first.

Brother John Sellers In London
London LL1705

Restrictions have made it difficult for American musicians to tour England and impossible for them to record with their British cousins. What can happen in the way of really inspired playing when such a fusion of forces comes about is strikingly exemplified in a dozen blues, ballads and spirituals sung by Brother John Sellers, during a London visit this August, backed by a sterling (undervaluated) sextet of that city's jazzmen. Perhaps the most versatile of the blues artists, Sellers ranges from the sacred to the almost profane and from traditional to modern blues. He is accompanied only by Stan Greig's piano on *Motherless Child* and *House of the Rising Sun*, and by Diz Dizley on *I Want a True Lover*. Clarinetist Wally Fawkes and trumpeter Al Fairweather amply demonstrate their capabilities on all the others, with Frank Clarke, bass, and Tony Kinsey, drums. Greig is admirable on *Backwater Blues*.

Eight of the compositions are by Sellers and he somehow managed to smuggle a tambourine into the studio to give propulsion to his dynamic *Chicago Hop*. England has sent us no better jazz, to my ears, since before the War. If one lone blues singer can get such results, the powers-that-be might do well to consider what a further lifting of restrictions could accomplish. Fine sound, as is usual with this label.

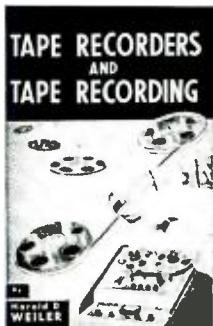
Elder Charles D. Beck: Urban Holiness Service
Folkways FR8901

The midnight service of The Church of God in Christ at Buffalo, N. Y., recorded by William H. Tailmadge on December 30 and 31, 1956, appears here in edited form. Though his success as a faith healer takes him all over the country, Elder Charles Beck is on home ground and leads Brothers and Sisters through gospel songs in the shouting style loved by the Holiness denominations. Said to have taught himself to play all musical instruments, he switches from trumpet to vibraphone and bongo drums in *Don't You See* and *Drive Old Satan Away, Lord*.

Because he carries a large troupe on tour, Elder Beck appears mostly in urban centers to present religious music as it might be used in Africa. One of its members, Goldie Haynes from East St. Louis, shows a magnificent voice on *Job*, and the Heavenly Gospel Singers do *I Know the Lord; He Laid His Hand On Me*. Also heard are *Walk in the Light*, *Search Me Lord*, and *I'm a Soldier*. The hypnotic rhythms of the concluding *Satisfied* lasted an hour in actual performance. The engineering is of radio broadcast quality, and the record is valuable in revealing some Afro-American origins of jazz.

Jimmy Rushing: If This Ain't The Blues
Vanguard VR58513

Not only is Jimmy Rushing one of the greatest of blues singers, but it is now pretty evident that there will never be another quite like him. This is a record to be treasured and described in superlatives, for it is not likely the circumstances which produced this fifty-four-year-old projector of the bare sentiments and steady pulse of the blues will be repeated ever. He is a most significant figure in a transition period which saw the transformation of the country blues into the modern blues. His style combines rare inventiveness with the earthy strength of the



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AND
TAPE RECORDING**

By

Harold D. Weiler

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former, while avoiding the complexities of the latter, or the banalities of rock and roll. All jazzmen must retrace, sooner or later, his course which begins at the life-giving roots and draws unceasingly from them.

Of the eight numbers, five are basic blues, while *Dinah* and *Pennies from Heaven* are swing classics made his by adoption. *Oh Love* is typical of the Kansas City style and the absorption of blues into other forms. Rushing's own tune, *Sometimes I Think I Do*, along with his delivery of *My Friend Mr. Blues*, *I Can't Understand*, and *Take Me With You, Baby*, explain from whence his reputation arises.

The splendid octet enlisted in his support could only have been chosen by John Hammond, who reaches up his sleeve to produce a fine guitarist in Roy Gaines. His every chorus is worthy of study, as is the work of Emmett Berry, trumpet; Vic Dickenson, trombone; Buddy Tate, tenor sax; Clarence Johnson, piano; Aaron Bell, bass; Jo Jones, drums. Adding an electronic organ, played by Marlowe Morris, to this complement, would be to court disaster at the hands of less accomplished engineers. Besides, there is enough of the vox HUMANA stop in the Rushing voice to make it hardly necessary. But it might be interesting to hear him with the organ alone.

Wilbur De Paris: Jimmy Witherspoon Sings New Orleans Blues Atlantic 1266

A singer with several hits in the rhythm and blues field is promoted to the company of the Wilbur De Paris band on ten numbers, none of which can be called New Orleans blues. Jimmy Witherspoon sings well in a strong, polished voice on traditional tunes and two modern blues of his own composition, aided by the clarinet obligatos of Omer Simeon. Unfortunately, the echo-chambered recording technique, usually reserved by this label for its rock-and-roll clientele, is employed. As an effort to broaden the popularity of De Paris, it might be laudable, but it prevents the band from ever sounding as though it is together with the singer and will hardly please its usual audience.

Buck Clayton: Buckin' The Blues Vanguard VRS8514

When Buck Clayton first put his trumpet on record more than twenty years ago, his highly vocal way of playing, based in the tradition of the great Joe Smith, was a fully formed image of consummate good taste and intense personal statement. It has not changed in substance since then, though it has broadened with the absorption of a carefully-sifted ideas. More recently, due to the increasing demand on his services to direct recorded jam sessions, it has taken on more of the driving force required of a leader. Though this album is devoted to the blues, they are present in such variety that the Clayton horn shines in several tempos and assorted moods.

Featured with the Benny Goodman Orchestra and Sextet when the recording was made in March, 1957, Clayton brought along another member, the brilliant new guitarist Kenny Burrell, and pianist Hank Jones. Earle Warren on alto sax, trombonist Vic Dickenson and drummer Jo Jones are all companions from his days with Count Basie. Aaron Bell was called in to replace the ailing Walter Page on bass.

All his originals, *Buck Huckles* and *Claytonia* are mellow-textured items taken at a medium pace and the tempo increases on *Cool Too* and *The Queen's Express*. Even that modernist Hank Jones seems to enjoy himself on *Ballin' the Jack and Squeeze Me*, as Clayton drops in an Armstrong touch. He is supreme on *Good Morning Blues*, and his *Blues Blasé* is a finely conceived showcase for trumpet alone, said to be his first recording of a complete solo number. Wonderful balance is kept throughout the recording to continue the high standard set on this series.

Webster Young: For Lady

Prestige LP7106

This is such a good idea that the wonder is why it was never done before. It most certainly will be repeated among the sheaf of releases to accompany the completion of the autobiographical film on Billie Holiday. A

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choice sextet of instrumentalists express their admiration for the singer on five numbers she has made pretty much her own, and pay reflective tribute in *The Lady*, a dedicatory piece by cornetist Webster Young. A disciple of Miles Davis and new arrival on the scene, he exhibits at twenty-five a good command of his instrument in a tantalizing likeness of the Holiday vocal style.

Arrangements by Mal Waldron, her present pianist, deliver the message of *God Bless the Child* and the soul-tearing story of *Strange Fruit*. Paul Quinichette, tenor sax, relenting in his determination not to resemble Lester Young too closely, matches the style which accompanied her so often, before having his own say. The musicians also know and love *Good Morning Heartache* and *Don't Explain*, and give long-awaited instrumental expression to them in this excellent recording. Earl May, bass, and Ed Thigpen, drums, are from the Billy Taylor Trio. There is a tendency nowadays to emphasize the sad and somber theme of the Holiday career. Guitarist Joe Puma helps recall her lighter and swinging side on *Moanin' Low*. If it prompts someone to engage Buck Clayton for a similar treatment of her earlier tunes, this album, already doubly welcome for Webster Young, will more than pay its dues.

The Stylings Of Silver

Blue Note 1562

The man who is doing the most to extend the boundaries of the jazz piano is Horace Silver. He could safely rest on his laurels for the balance of his career, for he has reached the point where he is being showered with credits for accomplishments not entirely his. But such complacency is not in the Silver makeup, and his restless imagination is constantly exploring new horizons. As the leader of his own quintet, he is able to write originals for it which make it an extension of his own creative channels. It has, in consequence, a cohesion of thought and a wholeness of expression all too rare in such units.

It is with this spirit of muscular sureness that it moves through this album, which finds Silver at his most earthy in five originals. On *The Back Beat*, he is rhythmically adventurous, and *Metamorphosis* involves a beguine. *No smokin', souville* and *Home Cookin'* are accurately descriptive titles. The melody is played in octaves on the ballad *My One and Only Love*, and the piano blends well with the horns in the recording. Hank Mobley, tenor sax, is always at his best with Silver, and Art Farmer, trumpet, is in good form. Teddy Kotick, bass, and the excellent young drummer, Louis Hayes, complete the rhythm section.

Max Roach: Jazz In $\frac{3}{4}$ Time

EmArcy MG36108

Kenny Dorham: Jazz Contrasts

Riverside RLP12-239

Of the modern groups which exercise a prerogative to deal freely with established ballads, or create fresh material in their image, the musicians gathered about Max Roach have always been most successful in nating absolute jazz values to popular forms. Whether this is due to the skill and taste of the drummer, the way Sonny Rollins, tenor sax, can take a tune apart, or the ability of trumpeter Kenny Dorham to play intelligently at slow or rapid tempo is not of moment here, as all three are present on both discs.

Perhaps due to the acclaim which greeted Rollins' *Valse Hot*, with its Noel Coward quotes, Mercury's Bob Schad asked Roach to put his ingenuity to the test of this tempo and discover what could be done to finish out an LP. Roach added his tightly-woven *Blues Waltz* and a lilting *Little Folks*. The others are the evergreens *I'll Take Romance*, *Lover*, and *The Most Beautiful Girl in the World*, all of which began their careers as waltzes.

In showcasing the Dorham trumpet, Riverside aims at the contrast of a quiet mood and a more intense expression of the same feeling. Harpist Betty Gramman is added on *But Beautiful* and the Gigi Gryce arrangements of *Larue* and *My Old Flame*. Dorham sets the pace on *Falling In Love with Love*, *I'll Remember April*, and his original *La Villa*, aided by pianist Hank Jones and Oscar Pettiford.

ford, bass. Both recordings are good and your choice lies between the ballad or waltz.

A Night At The Five Spot
Signal S1204

To record a jam session in memory of Charlie Parker before a live audience might seem a happy thought, but its success entails careful planning and no little luck. The room selected is one of New York's newest clubs devoted to Jazz, the Five Spot Cafe on the outskirts of Greenwich Village. It encourages a respectful audience and boasted a new Steinway when Rudy Van Gelder moved his recording equipment in one Monday night last August. Don Schlitten, Jules Colomby and Harold Goldberg of Signal picked Cecil Payne, baritone sax, to head a sextet of Phil Woods, alto sax, chosen for his devotion to the Parker idiom; Frank Socolow, tenor sax; Duke Jordan, piano; Wendell Marshall, bass; Art Taylor, drums.

The compositions by Parker had been recorded by him in different periods of his career. *Steeplechase* is his well-known conception of *I Got Rhythm*, and *Scapple from the Apple* presents his thoughts on *Honeysuckle Rose*. *Parker's Mood* and *Buzzy* are also heard at length. When the session began with a warmup set at nine o'clock, the time for planning was over. What went on the tape could be a pale imitation, a carbon copy or a fitting tribute. Thanks to the sharply contrasting reeds and the ready rhythm section, the result is a record packed with emotion and inspired playing. The sound is excellent for an on-the-spot production and the crowd not too distracting. When the equipment was hauled away at 2 a.m., the era of Parker had been recreated.

The Bud Shank Quartet
Pacific Jazz PJ1230

A flutist of unfaltering lyricism and beauty, Bud Shank carries the same qualities to his playing of the alto sax in a pleasantly varied program, ranging from a dewy *Softly, as in a Morning Sunrise* to the fervently swinging *Jive at Five and Night in Tunisia*. A balladic treatment is given *Polka Dots and Moonbeams*, and *All of You* is begun as a ballad by the flute, before rising to medium tempo. Claude Williamson, featured on piano and celeste, conducts a few experiments in the blues during his three-part suite *Tertia*, and his rapid *Theme*. He feels the blues most thoroughly in the uptempo moments, but borrows on Ravel for a pensive introduction to *Lamp Is Low*. Don Prell on bass and drummer Chuck Flores do well in solo and rhythmic passages. It is graduate work by members of the West Coast school in a fine recording.

Kenny Drew: This Is New
Riverside RLP12-236

An aptly titled album brings Kenny Drew into the studio in a quartet, featuring trumpeter Donald Byrd on four numbers, which is expanded to a quintet by the addition of Hank Mobley, tenor sax, on three others. One of the most promising younger pianists, Drew has been overshadowed during much of his career by Horace Silver, whose footsteps he has followed with growing individuality, though he was born a month earlier in 1928. Both have the same sound background and technical skill, but now seem bent on divergent paths. Silver is becoming more preoccupied with complex rhythm and Latin beats, while Drew turns here to the show tune in *You're My Thrill, It's You or No One*. *Why Do I Love You*, and the title tune. Also in this direction is his melodic original *Carol*, an emotionally moving indication of his maturing talent. Byrd contributes *Little T*, while Wilbur Ware, bass, and G. T. Hogan, drums, are rhythmically agile in uptempo numbers such as Rollins' *Paul's Pal*.

Randy Weston: Jazz à la Bohemia
Riverside RLP12-232

To realize the advantages and disadvantages of a live performance in a club, it is only necessary to compare the piano of Randy Weston in this on-the-spot session at the Cafe Bohemia, last October, with some of his studio work. It contains some of the most inspired



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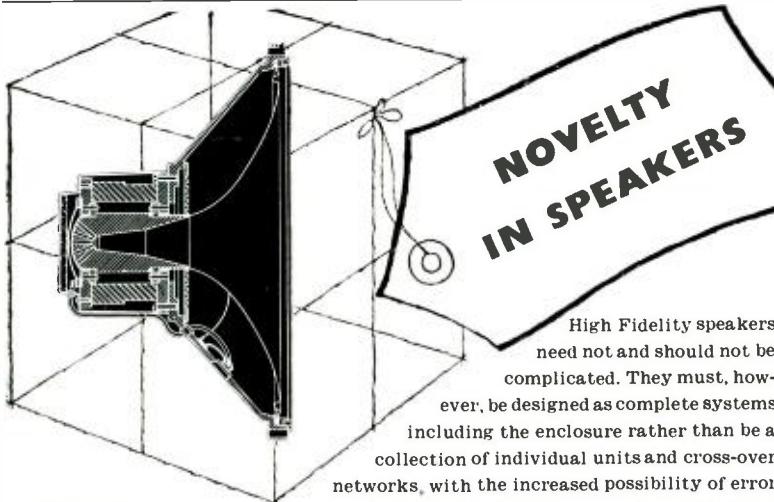
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choruses he has yet recorded. In the balance, there are a few make-weight choruses which would not be carried over into the studio. The engineering by Ray Fowler favors the piano, and the room gives it a pleasant sound. When Cecil Paynes joins the trio on baritone sax, the balance is not as good. *You Go to My Head* and *It's All Right With Me* are by the trio alone, with Ahmed Abdul-Malik, bass, and Al Dreeres, drums. Weston includes his *Chessman's Delight*, *Hold 'Em Joe*, and a robust reading of Sid Catlett's *Just a Riff*.

Duke Ellington: Such Sweet Thunder
Columbia CL1033

That Shakespeare should serve as the basis of a jazz suite by Duke Ellington is appropriate as both possess the same ageless quality and a parallel might be drawn between their respective positions in jazz and literature. A prelude by the band on the title theme introduces eleven vignettes to feature its soloists on some of the best writing the composer has done in years. When conveyed by his strongest instrumentalists such as Harry Carney, Johnny Hodges, Quentin Jackson, and Clark Terry, they are most successful. Most weak are a violin-clarinet duet and a bass interlude, though Cat Anderson, cast as a distraught Hamlet, plays surprisingly tasteful trumpet. Ellington has scope, wit and logic, regardless of any new insight into Shakespeare, and can turn to Proust for inspiration where I'm concerned, if similar results are assured.

Leith Stevens: The James Dean Story
Capitol W881, World Pacific P2005

Despite Hollywood's willingness to pay well for movie scores, the very nature of the medium usually defeats the best efforts of composers to maintain a high creative level. Because original passages must be followed by barren patches or bombastic interludes, a film track is often robbed of sustained interest. A solution to the problem may well be in these two albums of a score by Leith Stevens, who was known to musicians as a workmanlike arranger and underrated composer in New York broadcasting studios nearly two decades ago. Since then he has gained no little reputation as a writer for movies, and the film score on Capitol displays an orchestrator's knack for making the patches less bare and the interludes more restrained.

On World Pacific, the new name for Richard Bock's Pacific Jazz in its expansion to other fields, Stevens worked with arrangers Johnny Mandel and Bill Holman to strip the score of nonessentials and frame its nine themes to fit a fourteen-piece orchestra of contemporary jazzmen. There is an abundance of space for urbane solos by Bud Shank and Chet Baker, whose trumpet has never seemed more beautifully poised, and an eloquent performance shows the most inventive and moving portions of Stevens' work at length. Mike Pacheco plays bongos and Claude Williamson is pianist. Included in both well-recorded albums is the Jay Livingston and Ray Evans ballad *Let Me Be Loved*.

Johnny Richards: Wide Range
Capitol T885
Les Brown: Composer's Holiday
Capitol T886

In the program launched this fall by Capitol to return big bands to favor, two albums hold more than ordinary interest for original composition. Johnny Richards, who most recently worked with Stan Kenton, has assembled much the same type of band from selected sidemen in a move to the East Coast. His writing favors the big sound, with timpani and large sections, and is leavened by the playing of Gene Quill, alto sax, on *Tappan Zee*, and trombonist Jimmy Cleveland on *Cimarron*.

A lively holdover from the swing era, the Les Brown band is noted for its danceable tempos, and the leader called on Hollywood composers Andre Previn, George Dunning, Frank Comstock, Marty Paich and Dominick Frontiere for fresh material. Most tuneful are Elmer Bernstein's *Tropics at Five* and Alfred Newman's highly-perfumed *Park Avenue Escapade*. Most suited to the band are the

Brown trombonist Jim Hill's *Bone Voyage* and *Apple Valley*, and trumpeter Wes Hensel's *Especially for Two* is a joyous flag-waver. Capitol knows how to engineer big bands and they are back, at least on records.

Curtis Fuller: The Opener
Blue Note 1567

The latest graduate from the school of young midwest jazzmen centered in Detroit to arrive on the larger scene is Curtis Fuller, at twenty-three a full-toned modern trombonist, who is given a chance to show his wares on both a slow and fast blues of his own. Also the ballad *Here's to My Lady, Soon*, and a swinging *Lovely Way to Spend an Evening*. He acknowledges his debt to his mentor J. J. Johnson in *Oscalypso*. Naturally forceful, though still raw in conception, his style is not beaten into the glassy cascade of notes favored by some technicians. Already well-grounded on his instrument, with greater shading and a tight grip on what is his own, he can go far. Hank Mobley, tenor sax, with pianist Bobby Timmons, bassist Paul Chambers and drummer Art Taylor, makes his introduction pleasant.

Jimmy Smith: Plays Pretty Just For You
Blue Note 1563

In relation to other discs at the Hammond organ by Jimmy Smith, this can only be called a mood album. But in relation to the work of other jazz organists, it is in a class with the all-too-few organ solos recorded by Fats Waller, whose *Jitterbug Waltz* occupies a place of honor beside *East of the Sun and The Nearness of You*. With his new guitarist Eddie McFadden and drummer Donald Bailey, he runs through *Autumn in New York*, *Penthouse Serenade*, *Old Devil Moon*, *I Can't Get Started*, and *The Very Thought of You*. Like Waller, he places his own stamp on everything he does. In this case, it is a relaxed melodic one in fine sound.

Leon Berry: Giant Wurlitzer Pipe Organ, Vol. 2
Audio Fidelity AFLP1829

In the first volume of this series, Leon Berry engaged in a pyrotechnical display of some of the more dramatic aspects of the theater organ located in Chicago's Hub Rink. As though to prove it has another side, he now subdues it with the melodic and moody playing of quiet tunes. Of a dozen numbers, only a rousing *College Medley* and *Tango of the Drums* disturb the comparative calm. But there is no lack of material to demonstrate instrumental effects on *Syncopated Clock*, *I Hear You Knocking*, and *Three O'Clock in the Morning*. And they remain in balance at low volume in this close, well-defined recording. Included are such favorites as *Squeeze Me, Louise*, *Night Wind*, *No Other Love*, and *Boulevard of Broken Dreams*.

The Story Of Moondog
Prestige LP7099

The third installment of the Moondog story finds him busy with further experiments in rhythm on instruments of his own design. Some are carried out against a background of the roar of Broadway in his impressions of Birdland and the Palladium. Drummer Sam Ulano helps describe the jazz emporium in a 1/4 time dog trot. Moving a block North to detail Afro-Cuban rhythms, he is aided by Suzuki on the Yukh, a log suspended from a tripod and hit with two rubber mallets held in the right hand. Ray Malone joins him for a softshoe dance in 5/4 and 7/4 time.

Other of his inventions are the Oo and Tuj, and he plays his last set of square drums made before shifting to the triangular-shaped Trimba. A piano improvisation, organ solo and his howling wolf theme are also engraved for posterity. Moondog likes to record when and where the mood strikes, so the quality of the fourteen tracks is variable. Most apropos is the cover design by Reid Miles, with its artful use of calligraphy by Andy Warhol's mother. That she also signs all his drawings makes her signature better known to Madison Avenue than Broadway, but it is a match for the "secret music" of Moondog.

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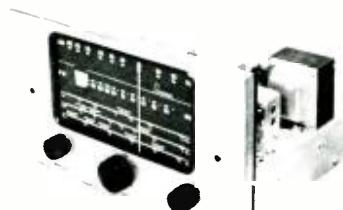
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is followed by a high-quality wideband ratio detector. Sensitivity is better than 4 microvolts for 20 db quieting at 22.5 kc deviation. Remarkably small considering its many functions, the tuner measures 12" w \times 9 $\frac{1}{4}$ " d \times 7 $\frac{3}{8}$ " h. The Globemaster is manufactured by C. T. Chapman Re-producers, Ltd., High Wycombe, Bucks, England, and is distributed in the U.S. by Ereona Corp., 551 Fifth Ave., New York 17, N. Y. **M-1**

• Stromberg-Carlson FM-AM Tuner. Recently added to Stromberg-Carlson's "Custom Four Hundred" line of high-fidelity components, the Model 403B tuner has a frequency response of 30 to 15,000 cps with less than 1.0 per cent total harmonic distortion. Sensitivity is 3.0 microvolts



for 20 db quieting on FM, and 5.0 microvolts for 0.1 volt audio output on AM. Temperature-compensated oscillator circuits prevent drift. Fully enclosed in a handsome hand-rubbed mahogany cabinet, the 403B has an edge-lit slide-rule tuning scale, and is equipped with two utility outlets for plugging in auxiliary equipment. Front controls are an FM-AM selector, and tuning knob. A volume control is located on the rear of the chassis. The 403B meets all FCC and EIA specifications for spurious radiation, and is U.L. approved. Stromberg-Carlson Corporation, Rochester 3, N. Y. **M-2**

• Scott Stereo Tuner. Advanced engineering design has raised FM sensitivity to 2.0 microvolts for 20 db quieting in the newly-announced improved version of the H. H. Scott Model 330 stereophonic tuner. In addition to improved performance, new features include new chassis design for easier panel installation and illuminated signal strength meter. AM and FM sections are completely separate. Stereo is achieved by connecting one amplifier to the AM side, a second to the FM side, each with its own speaker. The tuner also

has provisions for multiplex reception so that it will be able to handle any future type of stereo broadcasting. For a complete descriptive bulletin on the new Model 330 stereo tuner write: H. H. Scott, Inc., Department P, 111 Powdermill Road, Maynard, Mass. **M-3**

• High-Output Miniature Pentode. Developed primarily for use as a class B power amplifier in hi-fi equipment with over 20-watt power rating, the new Amperex Type 6BQ5A delivers 24 watts with only 4.0



per cent distortion. It is one of the new Amperex series of "preferred" types for high-quality audio applications. Detailed data and applications engineering information are available from Special Purpose Tube Division, Amperex Electronic Corp., 230 Duffy Ave., Hicksville, N. Y. **M-4**

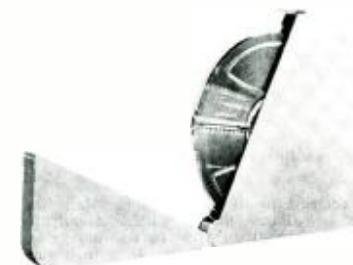
• United Speaker Systems. Two new models recently added to the United line, Types X-200 and X-100, in the moderate- and low-priced categories, respectively, are both of low-boy design and are suitable for either wall or corner placement. The X-200 employs two matched 8 $\frac{1}{2}$ -in.



AccuSonic bass drivers coupled to an exponential horn with a mouth area of 4 sq. ft. High frequencies are reproduced by two 3-in. cone tweeters. Frequency response is 37 to 18,000 cps. The X-100, il-

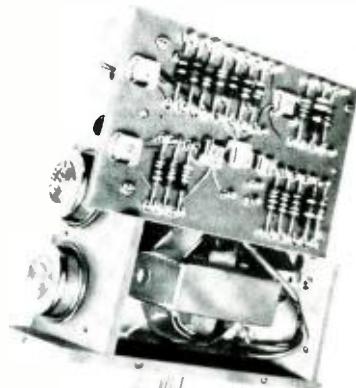
lustrated, employs a single AccuSonic woofer with matching tweeter to obtain a smooth frequency response from 45 to 16,000 cps. Cabinets are made from $\frac{3}{4}$ -in. furniture plywood throughout with hand-rubbed finishes. Descriptive sheets will be mailed on request. Write: United Speaker Systems, 34 New St., Newark 2, N. J. **M-5**

• Plastic Tape Container. A new permanent plastic package for its line of Sonoramic recording tapes has recently been introduced by Ferrodynamics Corporation, Lodi, N. J. The Sonoramic container is a



shatter-proof high-impact polystyrene box with a hinged front that snaps open at the flick of a finger, pushing the reel forward for easy access. The box closes tightly to protect tape against dust and dirt. Pressure-sensitive index labels are provided with each container to permit the user to identify recorded tapes. **M-6**

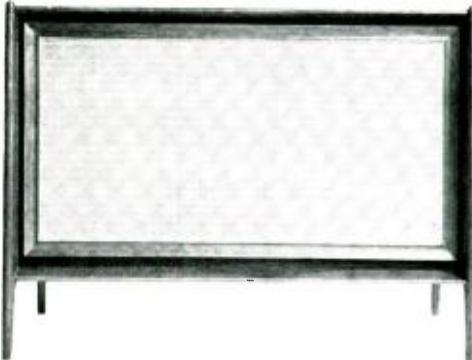
• Small P. A. Amplifier. A 20-watt transistorized plug-in amplifier for p.a. systems, which replaces comparable units more than eight times its size, is now be-



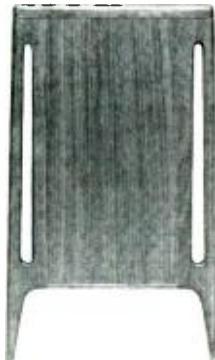
ing produced by Universal Transistor Products Corp., 143 E. 49th St., New York 17, N. Y. Measuring but 5" \times 5" \times 2", the amplifier is equipped with built-in equalization, has a signal-to-noise ratio greater than 30 db, and covers a frequency range of 50 to 20,000 cps. It incorporates peak clipping and gain control, and meets military environmental specifications. **M-7**

• Glaser-Steers 4-Speed Record Changer. Many features of interest to high fidelity enthusiasts are incorporated in the new "GS Seventy-Seven" record changer recently introduced by the Glaser-Steers Corporation, Belleville, N. J. Unique is the fact that the turntable stops during the change cycle, resuming motion only after the next record is in playing position, thus eliminating the grinding action which results when a stationary disc is dropped upon one which is revolving. A four-pole hum-shielded motor with dynamically-balanced rotor and highly cushioned mounts reduces rumble to a level which compares favorably with that of a manual turntable. The pickup arm is an aluminum die casting, acoustically isolated, with an easily accessible vernier

are you sure you have the best?



FRONT VIEW



SIDE VIEW

Consider the one forward step by which sound reproduction could be vastly improved:

A servo-mechanism to feed data from speakers to amplifiers to correct distortion even before it begins.

Even the finest conventional sound systems distort . . . the distortion coming from room acoustics, cabinet resonances, and especially the loudspeakers. All this could be dramatically reduced—actually, could have been reduced years ago—by this one change!

The servo principle has been used for years in automation, where servo-mechanisms check output to keep it correct. Obviously, audio engineers have recognized it too; some have even incorporated a few of the servo-speaker principles in their own sound systems. Yet the speakers and amplifiers available to you have continued to be offered in their conventional form, year after year. Until Integrand.

Just off the drawing board, the Integrand is the first complete amplifier—speaker system employing servo techniques. Distortion? The Integrand system permits less distortion in the overall sound than a good amplifier alone will produce under laboratory test conditions! Sound reproduction from the Integrand Servo-System is very, very near the ultimate . . . and very, very superior to any conventional system. Both stereo and monaural systems are available.

There are many other remarkable differences in the Integrand which contribute to superior sound reproduction. Integrand does far more than slash previous distortion levels. Among other new features: Original speaker design. Transformerless, direct coupled amplifiers, one to power each of the three matched speakers. Fully transistored amplifiers and crossovers. Full stereo sound. And an unconditional guarantee for 2,000 hours of operation (about five years).

To get the whole story, you'll want to write for complete specifications, test data and a folder reprinting what the experts are saying about this new system. And you'll want to listen to the Integrand, so we'll send you the name of the audio dealer near you. Write to:

BRAND PRODUCTS, INC. Dept. A12, Westbury, New York • Marketing organization for Integrand Corporation

INTEGRAND®

SERVO SPEAKER AMPLIFIER SYSTEM

Technical details and specifications. Model 372 Stereo system.

Servo System The unit employs 6 direct coupled transformerless transistor amplifiers feeding 6 specially designed loudspeakers. Information from each speaker is fed back to its own servo amplifier. This data continuously and automatically corrects for the effects of room acoustics, cabinet resonances and the distortion arising from amplifiers and the non-linearities of the magnetic structures and suspension devices inherent to any loudspeaker. The result is an acoustic output uniquely free of distortion. Distortion is guaranteed to be less than 1% over the entire audio range when operating at 1 acoustic watt (Radiating into a solid angle of $\pi/4$ steradians; approximately 20 electrical watts).

Loudspeakers All speakers in the system are specially designed to produce piston operation over their operating ranges. Each voice coil is wound with rectangular wire and bonded with high temperature Epoxy to assure extreme rigidity and long life. The two 15" woofers are each equipped with a magnetic motor assembly weighing in excess of 12½ lbs. High and mid-range ring radiators are constructed coaxial and coplanar to each other and thus provide an unprecedented smoothness in the response at crossover. The mid-range ring radiator is foam rubber edge damped. The high frequency ring radiator features a new type of acoustic horn termination that completely eliminates the standing wave dip which exists on most high frequency radiators at about 12,000 cycles.

Transistorized Amplifiers and Crossovers Each of the 6 fully transistorized amplifiers contains its own crossover network. Crossovers are at 350 cycles for the woofers, 350 and 2500 cycles for the mid-range ring radiators and 2500 cycles for the high frequency ring radiators. All

crossovers attenuate at the rate of 12db per octave outside of their transmission band.

All servo amplifiers are coupled to their respective speakers without the use of output transformers.

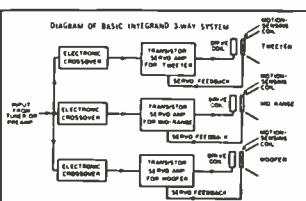
An input signal of 1 volt is required for the full power output of 72 watts.

Frequency Response Each Integrand Servo-Speaker System is supplied with an individual calibration of its own pressure response from 35 to 16,000 cycles and is guaranteed to be ± 3 db over this range.

General Specifications The Model 372 Stereo Servo-Speaker System is housed in a handsome contemporary cabinet 44" w x 30½" h x 20" d. Cabinets available in a selection of finely finished Walnut, Teak or Limba.

Model 372 may be instantly changed from stereo to monaural operation by switching the two servo channels into parallel. Each system is guaranteed for 2000 operating hours (approximately 5 years). The system contains a built-in timing device to protect this guarantee.

Model 372 Walnut \$595.00. Monaural and other Integrand Servo-Speaker Systems from \$375. All prices and specifications subject to change without notice.



Block diagram for basic Integrand three-way system. Model 372 Stereo Servo-system contains two (one for each channel).

PROOF OF Excellence

EICO

HF-61A
MASTER-CONTROL PREAMPLIFIER

KIT \$24.95
WIRED \$37.95
(powered by any
EICO power
amplifier)

HF61 KIT \$29.95
(with Power Supply) WIRED \$44.95

"...the HF-61's performance rivals that of the most expensive preamps. There are inputs for several types of phono cartridges; five phono-equalization curves; a tape output which follows the filters but precedes the tone-control stages; inputs for tape recorder, tuner, TV, and an auxiliary; AC sockets for four other pieces of equipment; the Compentrol type of loudness control with a separate level control; the excellent tone-control action of the Baxendall circuit; a hum adjustment; and low-impedance main output. All in all, here is an example of a high level of engineering skill, which has managed to achieve fine performance with simple means and low cost."

Joseph Marshall - AUDIOPCRAFT, April, 1957

HF60 60-WATT Ultra-Linear POWER

AMPLIFIER with

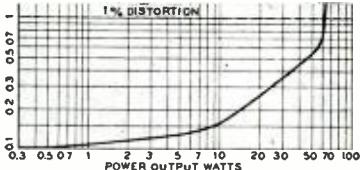
ACRO TO-330

Output Xfrm

KIT \$72.95

WIRED

\$99.95



IM distortion vs. power output as measured
by AUDIOPCRAFT.

"As far down and as far up as we are equipped to measure, the frequency-response specifications were met easily. Square-wave response was nearly perfect with any kind of load: resistive, inductive, or capacitive. The only way we could make the amplifier show noticeable high-frequency ringing was to operate it with NO load at all. Low-frequency stability was excellent also... Listening tests confirmed the fine instrument test results without question. Our HF-60 produced firm, well-defined bass and clear, sweet treble on the finest speaker systems available. It clipped momentary overloads very well and recovered quickly, and this gave listeners the impression of tremendous reserve power. In our opinion, it is one of the best-performing amplifiers extant; it is obviously an excellent buy."

AUDIOPCRAFT Kit Report, July, 1957.

Also Available:

HF50 50-WATT Ultra-Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60 and same specifications up to 50 watts.

KIT \$57.95 WIRED \$87.95

HF52 Integrated 50-WATT Ultra-Linear Amplifier and Preamplifier-Control Section on one chassis. All preamp features of HF61 less scratch and rumble filters. Power amplifier section essentially identical to HF50.

KIT \$69.95 WIRED \$109.95

Prices 5% higher on West Coast
IN STOCK at your neighborhood distributor
Write for free Catalog A-12

EICO

33-00 NORTHERN BLVD.
LONG ISLAND CITY 1, N. Y.

adjustment for stylus force. Specifications state that the arm has no resonance within the audio range, and that variation of stylus force between the first and tenth



record on the turntable is less than one gram. Other features include single, concentric operating control, muting switch, and jamproof operation—the arm movement may be restricted during change cycle without damage, or the arm may be relocated during automatic play without tripping the change mechanism. **M-8**

• **Transistorized Amplifier.** Although designed primarily for use in home music reproducing systems, the Vico Model 77 amplifier is equally suitable for installation on trains, buses and aircraft. At normal listening levels it consumes less power and generates less heat than an electric clock. Maximum rated power output is 20 watts. Frequency response is within ± 0.5 db from 20 to 30,000 cps. Distortion is less than 0.5 per cent. Hum is stated to be more than 100 db below rated output. Component life is expected to be

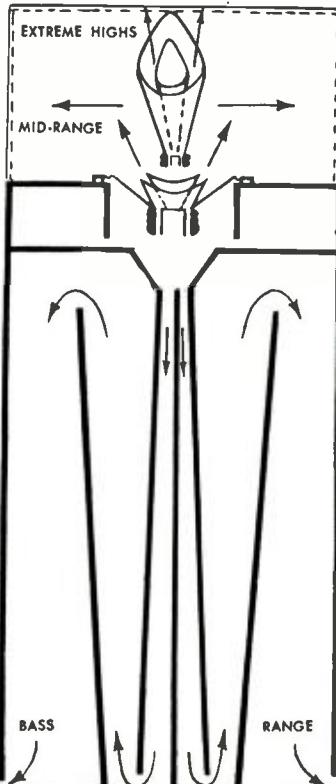


infinite since the maximum applied voltage is only 15 volts. The amplifier is designed for operation from a 117-volt 60-cycle source or from a 12-volt battery. It may be operated directly from vehicle batteries without requiring vibrators or other power conversion devices. The front panel is provided with bass, treble, input selection, and loudness controls. Complete technical specifications may be obtained by writing to the manufacturer, Video Instrument Company, Inc., 2340 Sawtelle Blvd., Los Angeles 64, Calif. **M-9**

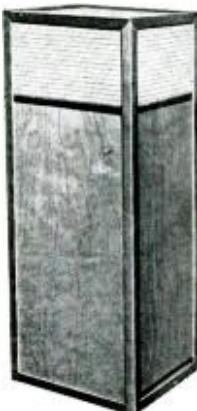
• **In-Line Stereo Tape Head.** An inter-channel magnetic shield which affords a high degree (48 db) of crosstalk rejection is a feature of the new Model TLD-S recording head, recently announced by The Nortronics Company, 1015 S. Sixth St.,



Minneapolis 4, Minn. Developed for high-fidelity recording and reproduction in both monaural and stereo applications, the head can easily be compensated to provide flat response between 30 and 10,000 cps. It is ideally suited for use in new equipment design, modernization, replacement, and for conversion of existing tape handling equipment. Economically priced, the Norco head is now available to manufacturers in quantity. **M-10**



EICO proudly presents...
a major break-through in
speaker system development



a new combined horn and direct-radiator system having uncolored transient response, superb damping, and non-directional sound distribution. Includes built-in LC dividing network and balance control.

Frequency Response:
essentially flat 45-
20,000 cps; useful re-
sponse 30-40,000 cps.

Rated Impedance:
16 ohms.

Efficiency:
can be driven satisfactorily from good
amplifiers having a
power output as low
as 10 watts.

Rated Power Handling: 30 watts integrated program material.

Dimensions: 36" high, 15 1/4" wide, 11 1/2" deep. Weight 45 lbs.

Finishes: hand-rubbed mahogany, walnut, or blonde.
Price: \$139.95 net. Blonde, \$144.95.

If you appreciate the difference between artificial "hi-fi" and truly natural sound, listen to the EICO New Standard Speaker System at your local distributor. For complete data, write for free Bulletin AX-12.

EICO @ 33-00 Northern Blvd.
Long Island City 1, N. Y.

Prices 5% higher on West Coast

**a high quality system at
low cost... from EICO®**



NEW!

**FM TUNER
HFT90**

KIT, less cover	\$39.95*
WIRED, less cover	\$65.95*
Cover	\$ 3.95

*excise tax incl.

Newly-designed, extremely sensitive, low-noise "front end", supplied in a cast housing completely pre-wired, pre-aligned, ready to use. Employs temperature-compensated components and advanced circuitry to completely eliminate need for AFC. Drift less than 2 parts in 10,000 from cold start. Radiation suppressed far below FCC standards. Also features new DM-70 traveling tuning eye. Sensitivity, unapproached among FM tuner kits, of 1.5 uv for 20 db quieting*. Input 300 ohms. IF bandwidth 260 kc, detector peak separation of 600 kc. Freq. resp. 20-20,000 cps ± 1 db. Audio output 1 V for 10 uv input with 75 kc deviation. Hum 60 db below 1 V. Cathode follower and multiplex outputs. Flywheel slide-rule tuning, AGC, stabilized low limiting threshold for excellent performance from weak signals, broad-band ratio detector for improved capture ratio and easier tuning; full-wave rectifier and heavy filtering, very low distortion. Uses 1-ECC85/6AQ8, 3-6AU6, 1-6AL5, 1-6CA4, 1-DM70, 1-6X4. Flexible "low silhouette" design adaptable to any panel thickness for console installation; optional cabinet. HWD: 3 1/8" x 12" x 8 1/4". Operates from 110-125 VAC, 60 cps line.

*Typical unit, measured with Marconi TF 955A/2 FM-AM signal generator.



**12-WATT
Williamson-Type
HIGH FIDELITY**

INTEGRATED AMPLIFIER HF12
with Preamplifier, Equalizer and Control Section
KIT \$34.95 **Wired \$57.95**

Compact, beautifully packaged and styled. Provides complete "front-end" facilities and true high fidelity performance. Direct tape head and magnetic phono inputs with NARTB (tape) and RIAA (phono) feedback equalizations. 6-tube circuit, dual triode for variable turnover bass and treble feedback-type tone controls. Output Power: 12 w cont., 25 w pk. IM Dist. (60 & 6000 cps @ 4:1): 1.3% @ 12 w; 0.65% @ 6 w; 0.3% @ 4 w. Freq. Resp.: 1 w: ± 0.5 db 12 cps - 75 kc; 12 w: ± 0.5 db 25 cps - 20 kc. Harmonic Dist.: 20 cps: 2% @ 4.5 w; 1/2% @ 2.5 w; 30 cps: 2% @ 11 w; 1/2% @ 6 w; 40 cps: 1% @ 12 w; 1/2% @ 9 w; 2000 cps: 1/2% @ 12 w; 10 kc: 1% @ 10 w; 1/2% @ 4 w. Transient Resp: excellent square wave reproduction (4 usec rise-time); negligible ringing, rapid settling on 10 kc square wave. Inverse Feedback: 20 db Stability Margin: 12 db. Damping Factor: above 7, 20 cps - 15 kc. Sensitivity (Input for 12 W): Mag. Phono: 9 mv; Tape Head: 6 mv; Tuner, Aux - 0.5 v. Hum & Noise Level (below 12 W): Mag. Phono - 60 db; Tape Head - 55 db; Tuner, Aux - 75 db. Speaker Connections: 4, 8, 16 ohms. Tone Control Range: @ 10 kc, ± 13 db; @ 50 cps, ± 16 db. Tubes: 2-ECC83/12AX7, 1-ECC82/12AU7, 2-EL84, 1-EZ81. Mounts in or out of cabinet. Size: HWD: 3 1/8" x 12" x 8 1/4", 13 lbs.

*includes effect of compensation.

**TWO-WAY
SPEAKER SYSTEM
HFSI \$39.95**
complete with
**FACTORY-BUILT
CABINET**

Jensen heavy-duty 8" woofer & matching Jensen compression-driver exponential horn tweeter. Smooth clean bass & crisp, extended neutral highs. Overall response: ± 6 db 70-12,000 cps. Power-handling capacity: 25 w. Impedance: 8 ohms. Bookshelf size: 23" x 11" x 9", 25 lbs. Wiring Time: 15 min.

**IN STOCK at your neighborhood distributor.
Write for free catalog A-12**

EICO® 33-00 NORTHERN BLVD.
LONG ISLAND CITY 1, N. Y.
Prices 5% higher on West Coast

HOW TO PLAN

(from page 25)

formance. How much quality is gained by an additional outlay of money is important for the planner to have in mind before becoming obsessed with any one particular system, or with the struggle to achieve the ultimate.

After reviewing several synthetic systems, one begins to realize that high-quality audio reproduction can be achieved. In fact, some of the more advanced systems will give a performance that is virtually indistinguishable from the original. The second significant point is that the cost of a high-quality system is likely to be a little more than had originally been estimated. The choice of components that will lie ahead will be rather delicate because the mistakes can be costly.

Although the actual measures of performance of a hi-fi system are subjective, the person who has gained a limited amount of listening skill should be in a position to make comparative tests and to place his subjective reactions on a quantitative basis. If such crude measures can be made, then one can rate different systems. With these ratings together with the cost data, one can then construct the "cost-effectiveness" curve which can be an invaluable aid to system planning. In the beginning we recommend that the rater confine his attention to the general impression of "listening pleasure" or "presence" and take up more detailed refinements at a later time. Initial tests of this kind are sufficient to convince some "interested listeners" that the systems of moderate quality are adequate for the purpose, but others will lay aside all thoughts of intermediate steps and plan for the highest standards of performance that are possible.

**two more BEST BUYS...
from EICO®**



**20-WATT
Ultra-Linear
Williamson-Type
INTEGRATED
HIGH FIDELITY
AMPLIFIER HF20**

complete with Preamp-Control Section

KIT \$49.95 **WIRED \$79.95**

During its first year, the HF20 has received consistently high praise from users—has become established as the outstanding value in amplifiers of this power class. Employs an output transformer capable of handling far in excess of its rated 20 watts, a full Ultra-Linear Williamson power amplifier, and the finest preamplifier-control facilities. Rated Output: 20 w (34 w pk.) IM Distortion (60 & 7,000 cps @ 4:1): 1.3% @ 20 w. Harmonic Distortion: below 1% from 20-20,000 cps within 1 db of 20 w. Freq. Resp.: ± 0.5 db 15-30,000 cps at any level from 1 mw to 20 w; no peaking or raggedness outside audio range. Square Wave Resp.: 20-20,000 cps essentially undistorted. Sens.: 4 mv on mag phone & .4 v on tuner, etc., for 20 w output. Hum & Noise: 60 db below 20 w on mag phone, 75 db below 20 w on tuner, etc. 5 feedback equalizations for LP's & 78's. 4 hi-level switched inputs (tuner, tv, tape, crystal), unused inputs grounded to eliminate cross-talk; 2 low-level inputs for proper loading with all cartridges. Low distortion variable crossover feedback tone controls: ± 15 db @ 50 cps & ± 15 db at 10 kc, with mid-freqs. & volume unaffected. Hum bal. control. DC superimposed on tube filaments to eliminate cathode-heater leakage as hum source. Centralized printed circuit "Competrol." Loudness control & separate level set control on front panel. Extremely fine output transformer: interleaved windings, tight coupling, careful balancing, grain-oriented steel. Speaker Connections: 4, 8 & 16 ohms. HWD: 8 1/2" x 15" x 10". 24 lbs. Matching Cover E-1, \$4.50.



**NEW! 30-WATT
High Fidelity
POWER
AMPLIFIER HF30**

KIT \$39.95 **WIRED \$62.95**

Four EL84 output tubes in push-pull parallel; high power sensitivity eliminates need for extra driver stages, permitting Williamson-type circuit with large inverse feedback and high stability margin. 6 lb. output transformer, extensively interleaved windings & grain-oriented steel laminations. Surge-free, high reliability power supply using two EZ81 full-wave rectifiers. Power take-off socket for EICO HF61A Preamplifier. Rated Output: 30 w (47 w pk.) IM Distortion: (60 & 7,000 cps @ 4:1) 2% @ 30 w; 0.8% @ 20 w; 0.35% @ 10 w. Harmonic Distortion: below 1% from 20-20,000 cps within 1 db of 30 w. Freq. Resp.: ± 0.1 db 15-50,000 cps & ± 1.5 db 15-100,000 cps, at any level from 1 mw to 30 w; no peaking or raggedness outside audio range. Square Wave Resp.: 20-20,000 cps essentially undistorted. Inverse Feedback: 20 db. Stability Margin: 15 db. Damping Factor: above 10, 20 cps to 20 kc. Sens.: 1.24 V for 30 w. Hum: 80 db, below 30 w. Speaker Connections: 4, 8, and 16 ohms. HWD: 5" x 12" x 7". 17 lbs. Matching Cover E-3, \$3.95.

EICO®	33-00 NORTHERN BLVD. LONG ISLAND CITY 1, N. Y.
Please send FREE catalog and name of neighborhood distributor or high fidelity specialist.	
Name.....	
Address.....	
City..... Zone..... State.....	
Prices 5% higher on West Coast A-12	

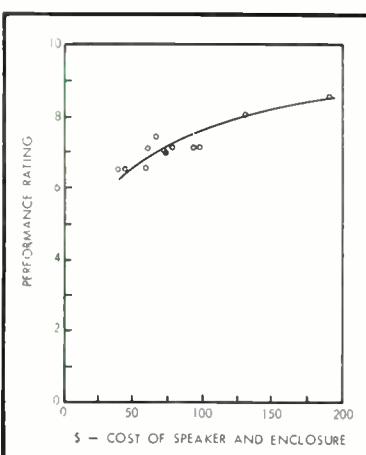


Fig. 2. Curve of cost vs. performance as constructed from the data in Table I, covering the test of the least costly systems.

DYNAKIT

Preamplifier

An Outstanding Companion
Kit to the World Famous
Dynakit Amplifiers



This handsome new control unit gives crystal clear, noise-free reproduction from any modern program source. Its unique all feedback design by David Hafer sets a new standard of preamplifier performance. The design of the Dynakit preamplifier is a synthesis of outstanding features which produce smoother, more natural sound. Compare these features with any other units regardless of price.

★ Unequalled performance

Actually less than .1% distortion under all normal operating conditions. Response $\pm .5$ db 6 cps to over 60 kc. Distortion and response unaffected by settings of volume control. Superlative square wave performance, and complete damping on any pulse or transient test.

★ Easiest assembly

All critical parts supplied factory-mounted on XXXP printed circuit board. Eyeleted construction prevents damage to printed wiring. This type of construction cuts wiring time by 50% and eliminates errors of assembly. Open simplified layout offers complete accessibility to all parts.

★ Lowest noise

Integral dc heater supply plus low noise components and circuitry bring noise to less than 3 microvolt equivalent noise input on RIAA phono position. This is better than 70 db below level of 10 millivolt magnetic cartridge.

★ Finest parts

1% components in equalization circuits to insure accurate compensation of recording characteristics. Long life electrolytic capacitors and other premium grade components for long trouble-free service.

★ High Flexibility

Six inputs with option of extra phono, tape head, or mike input. Four ac outlets. Controls include tape AB monitor switch, loudness with disabling switch, full range feedback tone controls. Takes power from Dynakit, Heathkit, or any amplifier with octal power socket.

★ Outstanding appearance

Choice of bone white or charcoal brown decorator colors to blend with any decor. Finished in indestructible vinyl coating with solid brass escutcheon.

★ Best Buy

Available from your Hi-Fi dealer at only \$34.95 net (slightly higher in the West) and yet the quality of performance and parts is unexcelled at any price.

Descriptive brochure available on request

Pat. Pending

DYNACO INC.

617 N. 41st St., Philadelphia, Pa.

Export Division: 25 Warren St., New York 7, N. Y.

TABLE I
COMPARISON OF SPEAKERS AND AMPLIFIERS — TEST No. 1

ENCLOSURE AND SPEAKER Type	Cor.	Spkr No.	TOTAL Cost	PERFORMANCE RATINGS			
				COST	L.F.	M.F.	H.F. Overall
A	18.00	1	41.60	59.60	6	8	8
A	18.00	2	45.00	63.00	6	8	8
A	18.00	3	54.50	72.50	5	8	8
A	18.00	4	76.50	94.50	6	8	7.2
A	18.00	5	57.60	75.50	6	8	7.2
A	18.00	6	54.00	72.00	6	8	8
A	18.00	7	40.00	58.00	5	8	7
A	18.00	8	20.50	38.50	5	8	6.5
A	18.00	9	27.00	45.00	5	8	7
A	18.00	10	25.00	43.00	5	8	6.5
A	18.00	11	79.50	97.50	6	8	8
A	18.00	12	114.00	132.00	7	9	9
K	50.00	13	74.50	124.50	8	9	8

Williamson-type amplifier (\$190.00), record changer (\$68.00), and magnetic pickup not changed during test

Speakers tested included single-cone extended-range models, and two- and three-way integral models.

Enclosure types: A is bass reflex, in kit form, unfinished plywood
K is Karbon-type, in kit form.

Typical Test Results

The results of two tests are tabulated in Tables I and II, and are plotted in graphical form in Figs. 2 and 3. These curves show a distribution of points up and down the scale of performance or effectiveness, plotted against the costs of the respective speakers and enclosures. The performance generally rises with cost. The total system costs could be de-

TABLE II

COMPARISON OF SPEAKERS AND ENCLOSURES — TEST No. 2

ENCLOSURE AND SPEAKER Type (Finished Unit)	TOTAL COST	PERFORMANCE RATINGS			
		L.F.	M.F.	H.F.	Overall
(a) With amplifier and preamp or \$190.00. Speakers include two- and three-way types					
BACK-LOADED HORN	244.50	7	9	9	8.5
BACK-LOADED HORN	276.00	7	9	9	8.5
CORNER HORN	300.00	10	9	9	9.3
CORNER HORN	720.00	10	10	10	10
INFINITE BAFFLE (Dual Spkr.)	100.00	8	9	9	8.3
INFINITE BAFFLE (Two-way)	126.00	5	8	9	7
(b) With amplifier and preamp at \$203.00.					
INFINITE BAFFLE (5 Spkr.)	256.00	7	9	10	8
INFINITE BAFFLE (9 Spkr.)	450.00	9	10	10	9.5

Some changer (\$68.00) and magnetic pickup used throughout.

rived by adding the amplifier and changer costs in each case. The most expensive system was \$978, while the least costly was \$296, but the lower figure could have been reduced by using less expensive amplifiers without affecting acoustical performance.

The distribution of points shown is peculiar to only one rater. If some other rater was to evaluate the same systems, he would probably place the points in different positions, but he would most likely get curves of about the same shape after averaging the points. In conferring with other listeners, however, the most expensive system was consistently rated as the top in quality. This unit was arbitrarily scored as 10, thereby establishing a standard at the top of the scale. At the lower level, the table model radio and a radio phonograph were scored at about 3 and 3.5 respectively, but these scores are not shown in the data or

curves. These latter ratings set a lower limit or standard of "low-cost" performance. The region of high-fidelity begins with an over-all rating of about 6. The over-all rating was derived from three separate components, one to evaluate low-frequency response and freedom from distortion, one for medium frequencies, and the third for the highs.

The two curves show the extremes available for home listening. The combinations between these extremes are many, and the measures that can be taken to reduce the costs of the systems of highest quality are not exhausted in these two initial tests. For instance, one would like to see whether a system could be assembled having a performance between 9 and 10, but at a substantially lower cost than those listed in the tables. By using the "do-it-yourself" kits for the more complex systems, if they are available, such costs can be reduced; but one may be forced to forego the styling and fine finish of the speaker enclosure and the auxiliary cabinets. Cost reduction by a factor of two is a reasonable expectation.

At this point, one may have enough information to stir his enthusiasm, but not enough to be sure of his precise needs so that the system can be laid out. There is still another step the beginner may take before making any major decisions. This step is not essential for one who has made up his mind but is recommended for those who wish to develop better judgment. This step is to construct an "interim system" which will permit the experimenter to observe over a period of time the factors of importance to him which affect the performance of the system. With a judicious choice of components, one could apply any items purchased for the secondary system to the more advanced one. This experimental approach has the advantage of allowing one to study his re-

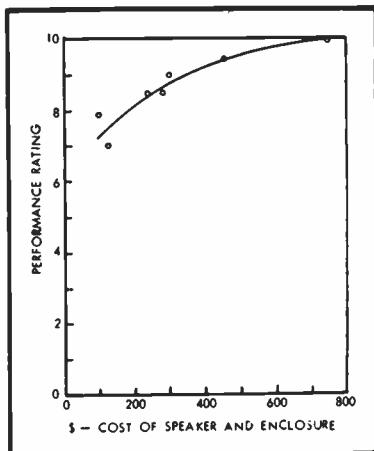


Fig. 3. Curve of cost vs. performance constructed from the data in Table II, covering the test of the most costly systems.

quirements more closely and to develop a better understanding of actual rather than fancied needs; it may also serve to stimulate more interest in still better performance. Another experimental approach is to take advantage of the free home trials offered by local shops. As much as you may like a piece of equipment in the store, sometimes it may not "wear well" at home.

A little rummaging around in the attic in my own case produced components that were adequate for the interim approach. For the dance party requirement, there developed a need for power output—undistorted—that was well beyond the ability of the secondary system. The audience was found to absorb substantial amounts of acoustic power, and in addition, create an ambient noise level which had to be overcome by the speaker output. The lack of low-frequency tones in the secondary system became apparent because the lows often carry the rhythm needed for dancing. For listening to concert music, the volume level had to be reduced to keep peace in the family, so the loss of lows was again accentuated. The lack of extreme highs caused no comparable deep concern, so the extended high-frequency coverage will be included in the final system if it can be gained for a modest cost.

If you have been able to establish a standard of performance that the hi-fi system must eventually meet, then it is

time to turn attention toward the second step in the planning cycle, that of selecting the individual components in such a way that the over-all cost is minimized without sacrificing the performance standard. In principle, at least, the beginner could extend the technique of listening tests so as to arrange the components to suit his need. We know of no better way to choose a speaker, but selecting a particular amplifier depends to some extent on how much the experimenter borrows from the "sound engineer" and the "music critic." Many would be satisfied with a simple substitution test using the chosen speaker and enclosure, and make use of a home trial. Selecting an amplifier in itself can be a detailed study the scope of this discussion; in fact, much has already been written on this subject.

Thus, if one can arrive realistically at some conclusions regarding his requirements in relation to what he can afford, the task of selecting the units for the system is reduced to manageable proportions; and one's limited energies and funds are not misdirected into unproductive channels. These two approaches are advocated as aids to planning: The comparative evaluation of system performance by actual listening tests, and the improvement of personal judgment through experience with an experimental or interim hi-fi system. ΔE

LOUDNESS, ITS DEFINITION

(from page 48)

ing ten components of equal loudness and a common frequency difference of 100 cps. The results are shown in Fig. 9. It will be seen that although the points corresponding to the different frequency ranges lie approximately upon the same curve through the middle range, there are consistent departures at both the high and low intensities. If we choose the frequency of the components largely in the middle range then this factor b will be dependent only upon Δf and L_k .

To determine the value of b for this range in terms of Δf and L_k , a series of loudness measurements was made upon complex tones having ten components with a common difference in frequency Δf and all having a common loudness level L_k . The values of Δf were 340, 230, 112, and 56 cps. The fundamental for each tone was close to 1000 cps. The ten-component tones having frequencies which are multiples of 530 was included in this series. The results of loudness

TABLE V
COMPARISON OF CALCULATED AND OBSERVED FRACTIONAL LOUDNESS (LAIRD, TAYLOR AND WILLE)

Original Loudness Level	Level for $\frac{1}{2}$ Loudness Reduction		Cal. Level for $\frac{1}{2}$ Loudness Reduction
	Cal.	Obs.	
100	92	76.0	84
90	82	68.0	73
80	71	60.0	60
70	58	49.5	48
60	50	40.5	41
50	42	31.0	34
40	33	21.0	27
30	25	14.9	20
20	16	6.5	13
10	7	5.0	4

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TABLE IV
COMPARISON OF CALCULATED AND OBSERVED FRACTIONAL LOUDNESS (HAM AND PARKINSON)
350 Cycles

S	L	G	Fractional Reduction in Loudness	
			Cal. %	Obs. %
74.0	85	25,000	100	100.0
70.4	82	19,800	79	83.0
67.7	79	15,800	63	67.0
64.0	75	11,400	46	49.0
59.0	70	7,950	32	35.0
54.0	65	5,870	24	26.0
44.0	53	2,680	11	15.0
34.0	41	1,100	4	8.0
59.5	71	8,510	100	100.0
57.7	69	7,440	87	92.0
55.0	66	6,240	73	77.0
49.0	59	4,070	48	57.0
44.0	53	2,680	31	38.0
39.0	47	1,780	21	25.0
34.0	41	1,060	12	13.0
24.0	29	324	4	6.0

1000 Cycles

86.0	86	27,200	100	100.0
82.4	82	19,800	73	68.0
79.7	80	17,100	63	53.0
76.0	76	12,400	46	41.0
71.0	71	8,510	31	26.0
66.0	66	6,420	24	20.0
56.0	56	3,310	12	13.0
46.0	46	1,640	6	8.0
56.0	56	3,310	100	100.0
54.2	54	2,880	87	93.4
51.5	52	2,510	76	74.5
48.8	49	2,070	62	55.0
46.0	46	1,640	49	40.9
41.0	41	1,060	32	24.5
36.0	36	675	20	10.8

2500 Cycles

74.0	69	7,440	100	100.0
70.4	64	5,560	75	86.4
67.7	62	4,950	67	68.1
64.0	58	3,820	51	49.5
59.0	53	2,680	36	32.8
54.0	48	1,920	26	23.3
44.0	39	890	12	13.0
34.0	30	360	5	6.7
44.0	39	890	100	100.0
42.2	37	740	83	94.6
39.5	36	675	76	82.2
36.8	33	505	57	61.1
34.0	30	360	41	46.0
29.0	26	222	25	27.8
24.0	21	113	13	14.9

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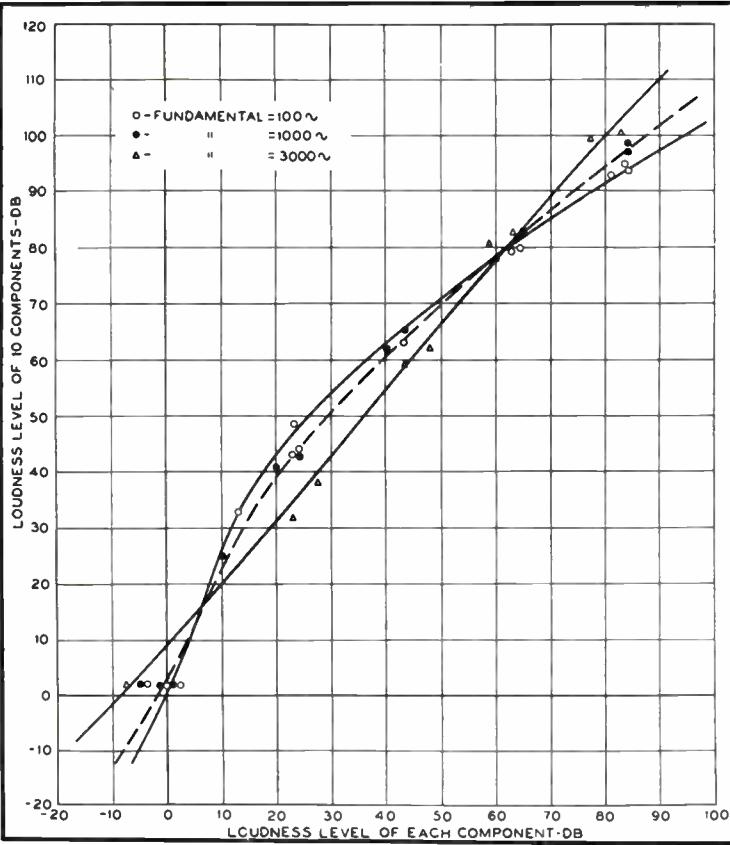


Fig. 8. Loudness levels of complex tones having ten equally loud components 50 cps apart.

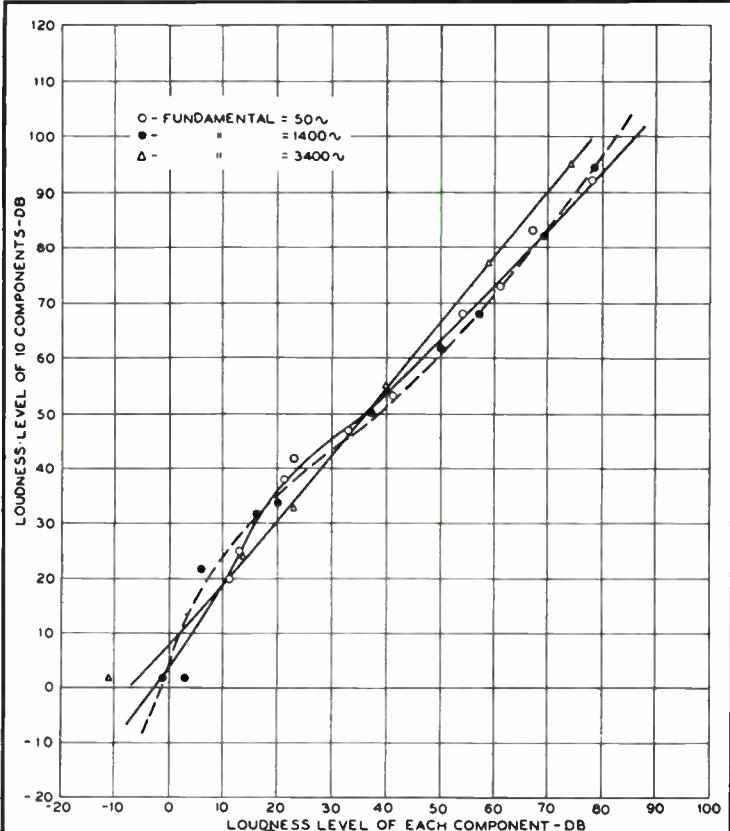


Fig. 9. Loudness levels of complex tones having ten equally loud components 100 cps apart.

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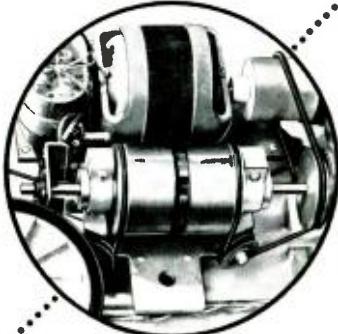
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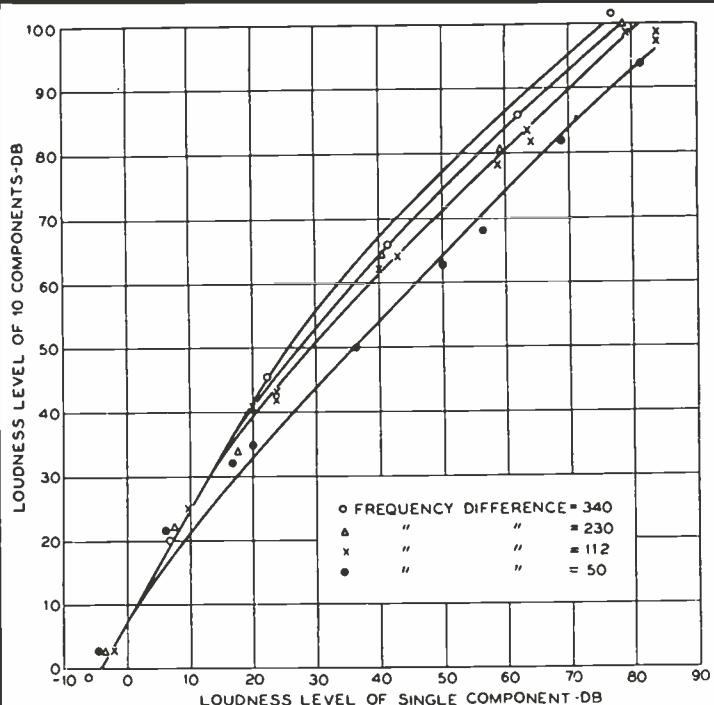


Fig. 10. Loudness levels of complex tones having ten equally loud components with a fundamental frequency of 1000 cps.

balances are shown by the points in Fig. 10.

By taking all the data as a whole, the curves were considered to give the best fit. The values of b were calculated from these curves as follows:

According to the assumptions made above, the component of lowest pitch in the series of components always has a value of b_k equal to unity. Therefore for

the series of 10 components having a common loudness level L_k , the value of L is related to L_k by

$$G(L) = (1 + 9b_k)G(L_k)$$

or by solving for b_k

$$b_k = (1/9)[G(L)/G(L_k) - 1]. \quad (16)$$

(To be continued)

IMPEDANCE AND FEEDBACK

(from page 34)

back. In the case of current feedback and plate-to-cathode voltage feedback, the cathode swings in the same direction as the grid, although not quite to the same extent, so that the potential between the two is less than between grid and ground. For example, assume the incoming signal between grid and ground is 5 volts. Current or plate-to-cathode feedback may be such that the cathode potential with respect to ground varies 4 volts. Thus the grid-cathode signal voltage is only 1 volt and can be handled by the tube with much lower distortion than 5 volts.

Feedback and Impedance

A fundamental difference between the two types of negative feedback is that voltage feedback reduces the output im-

pedance of a voltage-amplifier stage, whereas current feedback increases it. This is of vital importance with respect to frequency response and can also be of moment in the matter of gain. The lower the source impedance, the greater the assurance of flat response within the audio range, as discussed in the section on impedance and gain.

Why does negative voltage feedback decrease the output impedance? Referring to (C) of Fig. 14 and assuming a heavy capacitive load on V_2 , it was previously explained that self-regulating action maintains flat frequency response. Similarly, a suitably small resistor in series with the capacitive load (see (B) in Fig. 5) would maintain frequency response to the same degree. Therefore the effective output impedance is that of the hypothetical small resistor.

Negative current feedback, instead of keeping output voltage constant, instead tends to keep output *current* at a constant value because changes in load current are opposed by the resultant change in potential between grid and cathode. Therefore slight changes in current flow through the output circuit are accompanied by relatively large voltage changes across the load on the tube; that is, with the load changing due to varying capacitive reactance at different frequencies, the output voltage varies since voltage equals current (nearly constant) times load impedance (varying). This situation is equivalent to that at a generator with a high output impedance inasmuch as a large resistor in series with the capacitive load would result in similar voltage changes across the load as the capacitive reactance varies.

From the foregoing it may be seen that although unbypassed cathode resistors are very useful as a means of reducing distortion by cancellation and/or by increasing the signal handling capacity of a tube, at the same time they can be a source of difficulty in maintaining treble response because of the resulting increase in output impedance. If the following stage is a triode and has large input capacitance due to Miller Effect, serious loss of high frequencies can take place.

There is one special and very important case in which negative current feedback effects a great decrease in output impedance, at the same time sacrificing voltage gain altogether. This is the case of the cathode follower, which illustrates some of the important relationships between feedback, impedance, and frequency response. Figure 17 is a typical cathode-follower circuit. It has very high input impedance and very low output impedance. Thus it has scant loading

effect upon the preceding stage, and the input capacitance of the following stage has practically no effect upon frequency response.

The high input impedance of the cathode follower may be explained in a manner analogous to Miller Effect. Assume there is a positive-going signal at the grid. Feedback resistor R_f also goes positive due to increased current flow through it and the tube. Consequently the voltage across grid resistor R_g is less than if the resistor went directly to ground. A decrease in potential across a resistor of course decreases current flow through it, in this case the current of the signal source. But a decrease in current is precisely the same effect that would result from an increase in the value of the grid resistor. In sum, as far as the signal source is concerned, the effective value of R_g is increased because of the small potential across it and resultant decrease in signal current.

The input impedance of a cathode follower such as Fig. 17 is very nearly $Z \approx R_g/(1-K)$, where Z is impedance and K is the gain from the input to the tap on cathode resistor R_k (junction of the 1000- and 47,000-ohm resistors). When the grid resistor is connected to the cathode end of R_k or when the cathode bias resistor (1000 ohms) is well-bypassed by a capacitor, the value of K is equal to A , the gain of the cathode follower. $A = \mu/(1 + \mu + r_p/R_k)$, where R_k is the total cathode resistance and r_p is the plate resistance. In cases such as Fig. 17, where r_p is substantially smaller than R_k , we have an approximate formula, $A \approx \mu/(\mu + 1)$. Typically, A is about 0.95. Assuming this gain for Fig. 17, we have $K = 0.95 \times 47,000/18,000 \approx 0.93$. Therefore $Z \approx 1 \text{ meg}/(1 - 0.93) \approx 14.3 \text{ megs}$. Had the 1000-ohm cathode bias resistor been bypassed, K would

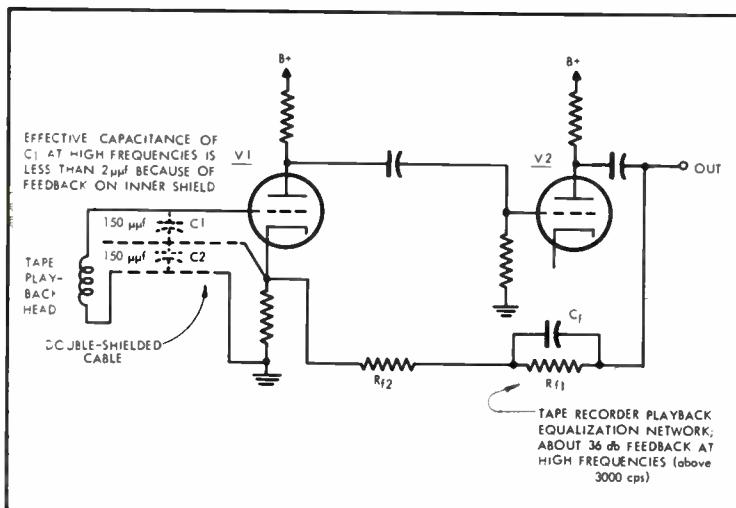
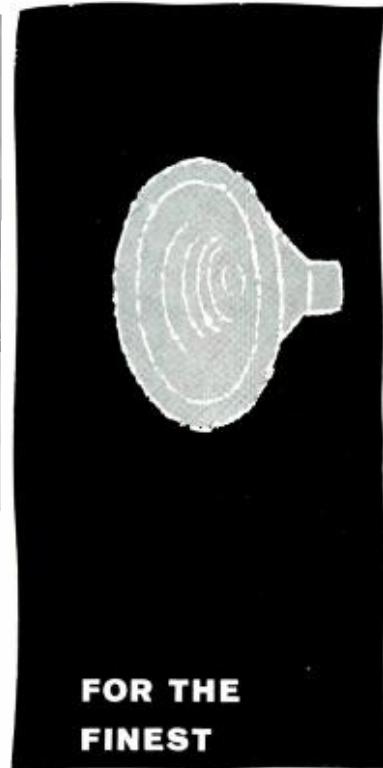


Fig. 16. Minimization of input capacitance at high frequencies by means of negative feedback.



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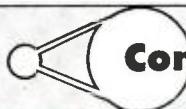
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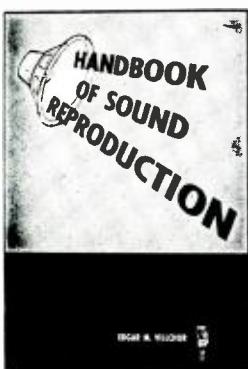
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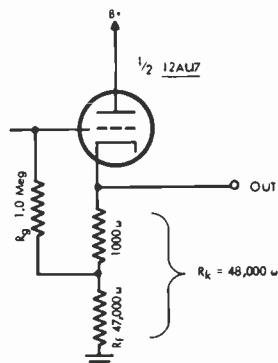


Fig. 17. Typical cathode-follower circuit. been equal to A , namely 0.95, and Z would have been 20 megohms.

have been equal to A , namely 0.95, and Z would have been 20 megohms.

The low output impedance of the cathode follower may be explained as follows. If the load is so small in value as to decrease the voltage at the cathode by reducing the ground-to-cathode impedance, this also decreases current feedback. Accordingly, there is less opposition to the input signal, thereby producing more current flow through the tube and a higher voltage at the cathode. We have, then, the situation of small voltage changes at the output accompanied by relatively large current changes, which by Ohm's Law indicates a small effective a.c. resistance. Looking at the situation another way, a small resistance in series with the load would permit the same constant voltage output as does the cathode follower.

Cathode follower output impedance is expressed by the formula $Z = R_k r_p / [r_p + R_k(1 + \mu)]$. But for the type of tube ordinarily used, R_k is substantially greater than r_p (about 8000 ohms for a 12AU7), so that the approximate formula becomes $Z \approx R_k r_p / [R_k(1 + \mu)]$, or $Z \approx r_p / (1 + \mu)$. Since μ is large compared with 1, we may further simplify, writing $Z \approx \mu / r_p$, or $Z \approx 1/g_m$. The g_m of a 12AU7 under typical operating conditions is about 2200 micromhos. Therefore $Z \approx 1,000,000 / 2200 \approx 450$ ohms. It is apparent that a cathode follower can accept a very great capacitive load without significantly affecting high-frequency response (although signal handling capacity may be radically affected). ΔE

AUDIOCLINIC

(from page 4)

This same procedure should be followed for each speaker removed. Resistors used should be of appropriate wattage rating. This substitution need not be accomplished by bodily removing the speaker and then

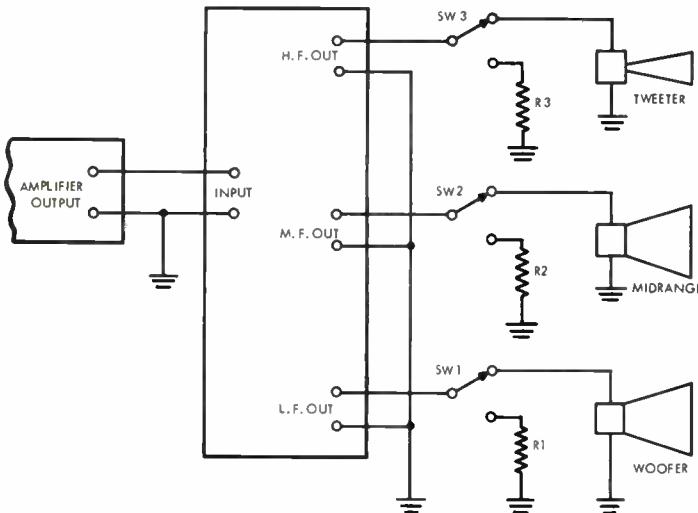


Fig. 1

replacing the resistor. One means for doing it is to place on each speaker a single-pole double-throw switch. In one position a resistor is switched in, while in the other, the speaker is switched in. (See Fig. 1.) Means could be devised for making these

changes with just one multideck rotary switch. Such a switch would have to contain many positions, since provision would have to be made for connecting these speakers to the amplifiers in various combinations.

STEREO RECORDER

(from page 23)

Concertone is running during these pauses, the tape made on channel 1 will contain these pauses just like the commercial language records, and can now be used for channel-to-channel sound-on-sound practice.

Making our own Recordings

I have devoted some time to records, not only because they have been so useful to us, but also because they are likely to be the most available source of well-spoken French for readers who want to experiment with their own private language laboratory.

We have found, on the other hand, that some of our most fruitful activity with the tape recorder has consisted of making our own recordings with the help of French-speaking people. We can get onto the tape precisely what we consider we most need and get it in the form we want it.

Take Larry's school work, for example. He is given periodically a group of French sentences and phrases along with their English equivalents. Whenever he gets such material, a young French friend, Allen Couturaud, records it for him. Larry handles the recorder himself, timing Allen with a movement of the hand so that he leaves a pause after each sentence. When the recording is completed Larry can use the tape in a number of ways. Playing it on his own tape player he can run it continuously

for practice in aural comprehension. He can use it as dictation by stopping the player at the end of each sentence, writing down either the French version or the English equivalent, and in the end comparing his results with the original material. He makes his own dictation tapes of the English versions for practice in providing the French versions. Playing the tape back on the Concertone he can use the sound-on-sound technique to practice pronunciation and evaluate his progress.

The versatility of the Concertone 23 is most evident at this point. Earlier it was suggested that owners of monaural tape recorders should purchase phonograph records with pauses rather than tapes containing the same material, since the disk and a microphone signal could be recorded simultaneously on one recorder, while the use of a tape original would require a second tape player. With live recording at home the original must be a tape. This presents no problems for the stereo recorder. But if the owner of a monaural recorder wants the tremendously valuable sound-on-sound practice, he will have to borrow another tape player.

I myself have a similar use of recordings made at home with native French speakers. I find that a large portion of the stock phrases and sentences on phonograph records and in textbooks are of little use to me. I have not, unfor-

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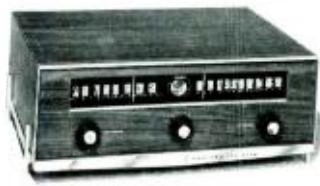
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tunately, had any contact with French customs officers, porters, station masters and hotel keepers in many years and it is quite possible that I won't for some years more. I also don't, in the normal course of my life, have occasion to say very much about pens, pencils, blackboards, aunts, and people's preferences as to spring, summer, autumn, and winter. We don't even have any brothers and sisters around. Also, most of the conversation I read in French literature is spoken by Frenchmen who apparently don't travel, go to school, or care very much about seasons. And what they have to say about concierges probably should not be repeated by American tourists. From French literature I gather that the talk in French homes is pretty much like the talk we hear in American homes. So from this literature and from conversations with French-speaking people, I have collected a large number of expressions which are *really common in everyday conversation* and am attempting to introduce these into our own conversations at home, utilizing them not for random practice but in situations calling for their use.

Again the tape recorder is our most useful tool. Our French friends record the expressions, the recording is made on channel 1 along with my beloved pauses. Then all members of the family can practice this material. After a good deal of practice we find ourselves adopting the phrases in our own conversation.

This consistent use of the tape recorder for commonly used expressions has also helped us immensely to understand French people to whom we speak. We find our expressions constantly popping up in their conversation and don't even feel the urge to translate them. Unfortunately, our French friends sometimes become too impressed with our progress and forget to give us any kind of a break, rattling away at high speed and *mumbling*. I'll know when I'm really doing well in French — when I can understand French mumblers as well as I understand the English-speaking variety.

Inidentally, we have found a real use for something I generally regard as an unmitigated bore — the "bugging" of conversations. We have recorded some of our conversations with our French friends. The replaying of these conversations has been a lot of fun and extremely useful at the same time.

Recording Radio Broadcasts

The extent of radio broadcasting of foreign language programs in the United States naturally varies with the size of the city, the importance of foreign language groups in the area, and the general cultural importance of the language being studied.

In New York City, for instance, you can hear Italian and Spanish programs throughout a large part of each day.

Except during the summer months, spoken French programs are generally given every Saturday afternoon over the city station WNYC. Even the dreary stretch of programs in which only the French "classics" are broadcast will provide much that is useful, and the broadcasts of modern plays and poetry provide exciting and valuable practice material. Since everything is recorded in France, no concession is made to the problems of Americans learning French. Some of it is spoken so fast that even our French friends have some difficulty with it. This very fact makes the broadcasts particularly useful for practice in aural comprehension.

When we could only *listen* to these programs we could catch some of the dialogue, but a great deal more was lost for good. Now we record as we listen (or have someone record for us) and we can re-run the tapes as often as we wish. It is something of a game to see how much more of the dialogue we can understand with each replay. If we have too much difficulty and we think the material is important enough, we obtain the text of the play or poetry and study the text and tape together. In the case of Moliere's "Le Misanthrope" this procedure was so successful that when the play was presented in New York City by the Renaud-Barrault company, we had no difficulty at all in following the spoken lines.

When we finally get tired of a particular broadcast we have taped, we erase the tape and re-use it.

If a modern play which we have taped contains a great deal of conversational French which we think will be useful practice material, we utilize the editing technique previously referred to for re-recording the play on channel 1 of a new tape with pauses inserted after each complete expression. This tape is then used for practice with the sound-on-sound technique, recording the short speech units followed by our own repetition on channel 2.

There must be many other sources of good language material with which we are not yet familiar. We'll keep searching for them. But with just the material we have found, our private language laboratory looks like a great success to us.

English Speech Training

One of the most immediate and dramatic achievements of the tape recorder in our home was in the field of English speech. At about the time we got the instrument, Larry had entered a school recitation competition. He had chosen one of Thurber's "Fables for Our Times." This is a type of thing not often encountered in junior high school recitations, and requires unusually effective delivery to put over. A large part of

Larry's success in getting among the top finalists for his school can be credited to the tape recorder.

For much of this application, as for music and foreign language learning, the Concertone 23 is used as a single-track recorder. Within this limitation it does two jobs well: it permits Larry to record himself and listen critically to the playback, and it trains him to be at ease with a microphone. This last is not unimportant. We know of numerous cases where students who did well when practicing without a mike got quite a case of jitters when the final presentation had to be made in front of a mike.

The uses of two-track sound-on-sound are not so obvious for English speech training. In training for a specific recitation or speech, we think it would be unwise to provide the learner with a model which he can imitate. He must work hard at developing his own style of delivery.

However, for general speech practice the developing of skill in consciously imitating the style of delivery of another person is a worthwhile achievement. With a sufficient variety of models to follow there is little chance that the learner is going to get into a stylistic rut. My wife, who has had some stage training, often provides the model. We also use phonograph records, or record good speech from the air. For practice with these models, the two-track s-o-s feature of the stereo recorder is invaluable. It is difficult to mimic a delivery style if you first have to listen to an entire speech. But if you can break it down into individual sentences, with a pause after each sentence to provide for repetition, it is a simple matter indeed. Here the Concertone and the Viking are used together to get the "paused" version on channel 1 of a new tape, and the two-track s-o-s technique records the sentences of which the model followed by the repetition of the learner on channel 2, given the learner an opportunity to replay the two together and evaluate just how good his imitation actually is.

I have a feeling that we have only scratched the surface in finding special uses for the stereo recorder in English speech practice, but it has already proved its great worth.

Stereo Music

Although I am very much interested in both live and reproduced music, stereo music reproduction was certainly not uppermost in my mind when I decided to buy the stereo recorder. On the contrary, the pointless and noisy demonstrations of moving horses and fifty-foot-long pianos at the most recent audio show, together with what appeared to me to be pretty extravagant nonsense in advertisements and magazine articles about reproducing sound "exactly as you

hear it in the concert hall," had left me more than a little skeptical and bored with the whole stereo business.

However, you simply cannot go on forever ignoring the musical possibilities of a stereo recorder that's sitting right there staring you in the face. Besides, now that I have (quite unintentionally) provided music-loving *AUDIO* readers with an irresistible justification for the purchase of a stereo recorder—the fact that it is so desperately needed for the good of the children—I think I ought to say something about my conversion to stereo for music.

In a way it was those of my friends with the most costly monaural systems who drove me into taking an interest in stereo music reproduction. As a result of their prodding I set up a system which, however, dismayed them no end. To the Wharfedale twelve-inch speaker already installed in a large floor-to-ceiling bookease baffle that separates our rather large living room from a foyer. I added another twelve-inch Wharfedale. One speaker is fed by a Marantz 40-watt amplifier, the other by a modified 10-watt ADC amplifier which is installed in the same case that holds the recorder preamps. Of course, said the purists, even if stereo were superior, other things being equal, how could two direct radiators in an open baffle, fed by two different kinds of amplifiers, compare with their massive n-way speaker systems? Hah! One fellow whose speaker alone cost almost as much as our entire set-up and who uses a pair of cascaded electronic cross-overs and three top-notch power amps following his pre-amp, admitted ruefully that he would change for our stereo set-up as is. But I know what he'll really end up with—if he can get it all in his apartment—the tape recorder plus another set-up just like the one he has!

But to get back down into this world and our own set-up. What comes out of it sounds like no seat I ever found in a concert hall. In many cases the spatial relationships are obviously even more distorted than with single-channel reproduction. Yet one need not understand the nature of the stereo effect or even be convinced that it is more true to the live original to feel the very great difference between stereo and monaural reproduction.

The rest of my comments are nothing more than tentative ideas that have struck me during some months of listening to stereo.

The special quality of stereo is apparently not just a matter of the spread of sound. This has been seriously suggested by some visitors. But we have both the monaural LP record and the stereo tape of the RCA recording of the Berlioz *Symphonie Fantastique*, and we and visitors have often compared the playing of the monaural reproduction,



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with the two speakers connected in parallel, with the stereo reproduction. Almost everyone has agreed that for this particular number the two speakers were better than one in monaural playback, but that the effect of the monaural reproduction with the two speakers in parallel was not nearly as sonically exciting and satisfying as the stereo reproduction from tape.

Another tentative conclusion relates to the "bearable" loudness at which music can be played. No one in our family likes loudness for its own sake, and we make every effort to play at comfortable levels, particularly avoiding the "larger-than-life" sound. But when I am listening in dead earnest to the reproduction of a large orchestra there is one ideal requirement I would like to have a reproducing system meet as closely as possible: that when it gives off with sounds that are as loud to my ears as those I would receive at some seat in the concert hall, I should be able to listen to these reproduced sounds as comfortably as I can listen to the concert hall sound. A good test with which to judge how well a system measures up to this standard is to note the reaction of ordinary folks (not hi-fi fanatics) to high intensity levels, before you have beaten them into submission with verbal and musical attacks on their sense and sensibility. (I'm not too bad a subject for this test myself. Some of my friends wake up from the blissful coma their "bigger bang for the buck" has put them into only to find that I've gone off). Now I have noticed time and again that people who tend to complain about anything louder than background music will accept quite high loudness levels in stereo without batting an eyelash. I haven't the least idea why this should be so, but for serious listening where the music should be loud the greater "hearability" of loud stereo sound is an extremely valuable characteristic.

Not everything is rosy with stereo, though. Everyone who has purchased stereo tapes knows what the big rub is. Cost. You can buy a lot of LP's for the \$18.75 that the *Symphonie Fantastique* costs. A lot of people ask me about this aspect of stereo, but I'm no better as a prophet than they are, and for the present I can only give them the kind of advice I give to my students in color photography who complain about the high cost of color materials: "Better little but better." Keep your large LP library, but for some occasions when you want something really superior, build up a small, select stereo library.

There are, of course, ways in which very resourceful people can build up stereo tape libraries at a somewhat more modest cost. If the reader is that resourceful he won't have to embarrass me by asking how.

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Industry People...

CAPSULE COMMENT ON THE 1957 NEW YORK HIGH FIDELITY SHOW: Huzzahs galore to **Edwin Cornfield**, executive secretary of the Institute of High Fidelity Manufacturers, who directed the show to a success which saw approximately 35,000 visitors cross its threshold, and to **Elliot Davis**, his newly-chosen assistant. By far the most interesting and popular exhibit of high fidelity equipment to date, the show verified the fact that component high fidelity is the nation's fastest growing hobby. Knuckle raps are due a few exhibitors who displayed their equipment too loud—otherwise, everything was hunky-dory.

PEOPLE AND THINGS: Henry Klaus, **Malcolm Lowe**, and **Anthony Hoffman**, officials of KLH Research and Development Corporation, gave the first public showing of the new KLH speaker systems with resounding approval . . . ditto **Joseph Grado** of Grado Laboratories who displayed the new Grado pickup which has been on the market for only a few months, along with a new tone arm which will be marketed within the near future. Ampex Audio turned out virtually en masse, with **Art Poy** and **Bim Farrow** from California headquarters taking turns with **Dick O'Brien** and his New York staff in manning the lavish exhibit of tape recorders. **Hal Lawrence**, Ampex account executive for the **Boland Associates** advertising agency, was also in attendance. **Bill Shrader**, Washington's pioneer custom builder and industrial sound contractor, reported a recent sound reinforcement installation which called for 3000 Altec Lansing Model 755's . . . **Peter Meissinger**, of Washington's L.E.E., Incorporated, elated at acceptance of the company's new line of Catenedo speakers . . . **Sidney Frey**, head of Audio Fidelity Records, was the show's largest individual exhibitor, occupying three large rooms on two floors . . . **Karl Kramer**, representing Chicago's Jensen Manufacturing Company, displayed a new outdoor full-range speaker with full weather-proofing, along with the Jensen line of speaker systems for custom installation.

Larry Racine attended the show in his dual capacity as proprietor of New York's Hi-Fi HQ, custom builders, and top camera man for CBS Television News. Shot a scene of healthy length for the Douglas Edwards news program . . . **AMI, Inc.** of Chicago, represented by amiable **Bill Fitzgerald**, exhibited a grouping of walnut cabinetry which set a mighty high high for both design and finish . . . The New York Times Review of the show, which was not entirely flattering, singled out British Industries Corporation for expressing good taste in its choice of demonstration music and the loudness (or softness) with which it was played. Personal credit should be accorded **Leonard Carduner**, **Eugene Carduner**, **Arthur Gasman** and **Frank Hoffman**.

Missing and missed at the show was **Emory Cook** of Cook Laboratories, Inc., without whose presence nothing seemed just right. He is on the receiving end of deep sympathy from the entire sound industry for the recent fire in which he was seriously burned and his Connecticut plant destroyed . . . **Fritz A. Kettner**, writer on high fidelity and manufacturer of Musurgia Records, announcing completion of his new book devoted to so-called consumer "research" organizations. Expresses with lucidity his impression (and ours) of irresponsible persons and/or groups who set themselves up as authorities in fields where they are not qualified to have responsible opinions . . . Another hi-fi writer, **Irving Greene**, author of several books, making his first appearance as head of the ad agency bearing his name, sharing time in exhibits of three principal clients, Pickering, Tetrad, and McIntosh.

Adolph Gross, **Milton Thalberg** and **Gersh Thalberg**, importers and distributors of Miracord record changers and Miratwin pickups, giving initial showing to a number of audio accessories which will be announced in the near future. **Anthony Doschek**, head of Pro-Plane Sound Systems, Inc., presided over one of the show's interesting displays—a 6-ft.-sq. speaker system designed for placement in the center of a room—weighs 750 lbs. and sells for twenty-five hundred dollars. Another attraction was the new Weather's turntable, introduced by **Paul Weather's**, president of Weather Industries, Inc. In place of a powerful motor and heavy table, it uses a small 12-pole clock-type motor and relatively light table to achieve results which are truly remarkable.

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1957

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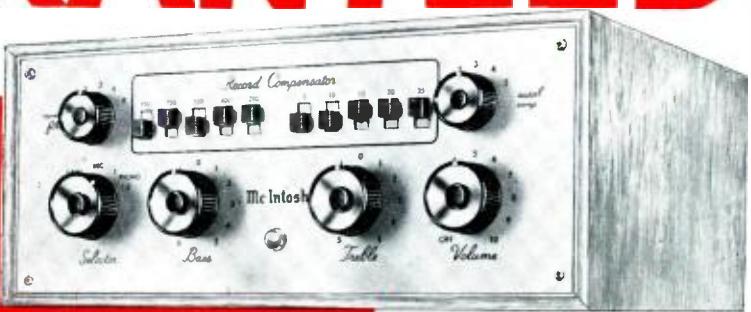
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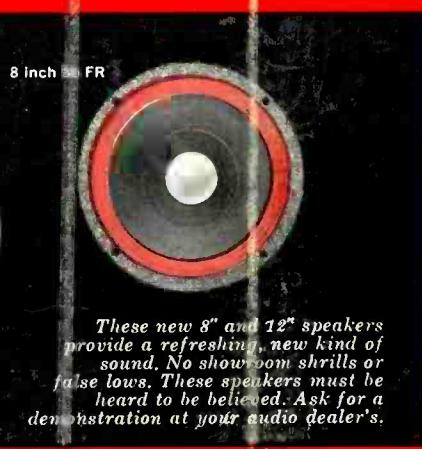
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